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A CATALOGUE

OF

WORKS OF ART

AND

BOOKS OF PRINTS

PART III

WOOD-ENGRAVING

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LONDON, *June*, 1896.

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Burlington Fin[illegible] Club :

EXHIBITION OF THE AR[illegible]ST EGYPT; imperial 4to. pp. L, 130, and viii, *with* 27 *full-page* [illegible] *mounted on boards; blue cloth*, £1. 16*s*
Privately Printed, 1895

The special and novel c[illegible]e illustrations is that they [illegible]e industrial and domestic a[illegible]t Egypt; and thus reveal the customs and civilisation of the people, rather than the magnificence of the Kings.

Selden Society's Publications. 4to. *cloth*

Vol. VIII for 1894: Select Passages from BRACTON and AZO. Edited by Prof. F. W. MAITLAND. 25*s* 1895

This volume contains those portions of Bracton's work in which he follows Azo printed in parallel columns with Azo's text. The use made by Bracton of the works of Bernard of Pavia and the canonist Tancred is also illustrated.

Vol. IX for 1895: Select Cases from the CORONER'S ROLLS, 1265-1413. Edited by Charles GROSS. 25*s* 1896

The functions of the coroner were more important in this period than in modern times. The volume supplies interesting information on the history of the office of coroner, on the early development of the jury, on the jurisdiction of the hundred and county courts, on the collective responsibilities of neighbouring townships, on proof of Englishry, and on the first beginnings of elective representation.

The Selden Society is about to issue to the members Vol. IX of its publications, being the volume for 1895. This consists of a selection from the Coroners' Rolls in the Public Record Office from 1265 to 1413 A.D., with an introduction on the history of the office of coroner by Dr. Gross, of Harvard. The volume for 1896 will be Select Cases in Chancery from the Time of Richard II; a portion of this is already in the press.

Palæography :

Dr. Du Rieu's project of reproducing important manuscripts, which was abandoned by its author, as we mentioned last year, has been taken up by Mr. Sijthoff, of Leyden, who intends to bring out a series of twelve codices, beginning with the

CODEX SARRAVIANUS-COLBERTINUS of the SEPTUAGINT,

which he offers at the reasonable price of £8.

"The reproduction will contain a preface from the pen of M. Omont, of the Bibliothèque Nationale. Other manuscripts to be reproduced are the Palatine of Greek Anthology, the Codex Clarkianus of Plato, and the Medicean codices of Tacitus and Virgil. Mr. Sijthoff also promises the Laurentian MS. of Æschylus, but, as we announced three weeks ago, the Italian Government has anticipated him."—*The Athenæum*, April 25th, 1896.

Australia :

COLLINGRIDGE (George) The DISCOVERY of AUSTRALIA, 4to., *with nearly* 100 *facsimiles of old maps, cloth, Subscription price*, £1. 5*s*
Sydney, 1895

"The unexpected display of geographical learning which the reader of Mr. George Collingridge's handsome quarto encounters in its opening chapters, might suggest the idea that the subject is not so much the discovery of Australia, as the discovery of the Universe. Previous writers on this subject have been accustomed to take as their starting point the sailing of a Spanish squadron from Callao under Quiros, in 1605; and some of them have ventured so far as to hint that Portuguese and Spanish ships had probably sailed along our coasts a century before. But no one has hitherto attempted to prove that position by a scientific examination of ancient maps and charts. This is precisely what Mr. Collingridge has undertaken to do, and he has devoted himself to the task with so much zeal and labour that he has succeeded in raising the subject, for the first time, to its proper level. He has placed it in a position which will necessarily attract attention among geographers in all parts of the world. It is no longer a petty local question, to be discussed in a few paragraphs by the light of Nature; it is one of world-wide interest, intimately connected with the study of historical geography from the time men began to navigate the southern seas."—G. B. BARTON in *Cosmos*, Sydney, October, 1895.

No. 159.] London, *May*, 1896.

A CATALOGUE

OF

RARE AND VALUABLE BOOKS

OFFERED BY

BERNARD QUARITCH, 15 PICCADILLY, W.

WOOD-ENGRAVING.

I. XYLOGRAPHICA AND EARLY PRINTS.

£ s. d.

1 **THE FIFTEEN TOKENS.** The first illustration of this rare Block-book pasted down as the end-leaf of the following MS.

Breviarium Franciscanum, *a fragment of* 35 *leaves, written on vellum, by a German hand; bound in boards covered with white leather writing and binding done about* A.D. 1440 10 0 0

The words impressed above the design are ". . ist Das sich das Mer viertzigk ellen wirt . . Vnd an seiner stat aufgericht stan alls ain Maur." The leaf is slightly defective at one corner.

2 **ST. CHRISTOPHER.** A large woodcut, precisely similar in size and character to the famous piece that is now in the Spencer-Rylands library, *impressed by a hand-roller upon stout yellow paper; painted with colours and gold, but the colouring and gilding so weakened by age that the lines of the engraving are all clearly exhibited* *About* 1430-40 60 0 0

The inscription found beneath the design on the Spencer copy is absent here; whether because the lower margin has been cut off, or because it was not reproduced by the Formschneider who did the work. There are slight variations which prove that this woodcut is not from the identical block used for the Spencer design (—witness the left foot of the Saint, which, from ancle to toe, is uncovered by the lines representing the water); but it is so close to it in size and detail as to show that it was an immediate copy, made by an artist not so highly skilled as his contemporary.

This print is an item of extraordinary value and importance, and may safely be ascribed to the Suabian school of the first half of the fifteenth century. It was in the Paar library.

3 **ANTICHRIST.** Vita antichristi ¶ Aureū opus: in quo secūdū expositionē aut determinationem Apocalypsis . . de natiuitate, vita, ꝛ turpissima morte pessimi seductoris antichristi, sermōe Latino, Gallico, ꝛ Italico diligenter agitur . . adiecta Quindecim signa . .

4to. 24 *leaves in three Gothic types, with* 22 *full-page* Blockprints *of striking and singular design; some leaves slightly mended in the margins; crimson morocco extra, gilt edges* *S. n.* (*Paris, about* 1495) 70 0 0

No other copy known. This edition, executed with blocks which were probably many years older than the date of impression, is undescribed by the bibliographers. It is virtually a French blockbook, with alternating pages of letterpress added. (Each page of text consists of one column of Latin telling the legend, and a second column which comprises some French verses, and some Italian verses on the same matter. The Latin and Italian are in square Gothic letters, the French in batarde.) The book is in quires of A-F, four leaves each. Brunet describes an edition printed by Lenoir about 1496, in 22 leaves with signatures A-E.

The prints run as follows, with inscriptions in large Rustic capitals:—

1. The Seven-headed beast . . . [Im]ago . figvra . scv . representacio . antichripsti . pessimi . Apoca . XIII . Cap I°
2. Antichrist in his cradle at the foot of a tower, his parents and their followers right and left; an angel flying away . . . . . Tvrris . Babilonie

£ s. d.

3. A similar design rearranged ; without the angel	Tvrris . Babilonie
4. Antichrist a child attended by devils, his parents, etc.	Bethsayda Corrosoahym
5. Enthroned, seven kings on the right; martyrs being decapitated	Civitas . Capharnavm .
6. Enthroned, two great warriors right and left	Goght . Magoght .
7. In a pulpit, giving money to sinners on the left, the crucifix overthrown on the right	No inscription
8. Enthroned ; kneeling figures right and left ; devils in front raising the dead	Tenplvm . Psalamonis . Ihervsale
9. A similar picture, but without the devils and dead	Ihervsalem . Tenplvm . Psalamonis .
10. Standing crowned in his pavilion, kneeling figures on each side	The same inscription as preceding
11. A martyr sawn in two before him	The same inscription
12. Enoch and Elias standing before him	Teplvm . Psalamonis . Ihervsalem . Civitas .
13. Martyrdom of Enoch and Elias	Ihervsalem . Templvm . Psalamonis .
14. Their resurrection and reappearance before him	Templvm . Psalamonis . Ihervsalem .
15. Antichrist feigns death and resurrection	Tenplvm . Psalamonis . Ihervsalem . Civitas .
16. Worshipped as God	Ihlm . Betphage . Bethania . Torens Cedron
17. Slain by Michael	Ihrlm . Betphage . Mons Oliveti Torrens Cedron Bethania
18. Lying dead	A similar inscription to the last but rearranged
19. Carried by devils to hell	Ihrlm Mons Oliveti Bethania Torrens Cedron .
20. The last Judgment	Svrgite mortvi venite ad ivdicivm

21, 22. The same repeated.

The ermined cape which reappears frequently in the costume of the crowned Antichrist, shows that the designs were drawn by a French hand.

4 **ARS MORIENDI**: FACSIMILE EDITION OF THE BLOCK BOOK THE ARS MORIENDI (editio princeps, circa 1450), a reproduction of the copy in the British Museum, edited by W. H. Rylands ; with an introduction by G. BULLEN, *Keeper of the Printed Books in the British Museum*, 4to., 24 *facsimiles, eleven of them full-page designs, by F. C. Price* (pub. at £1. 11*s* 6*d*), *cloth* *Holbein Society*, 1881 0 10 0

Among the treasures acquired by the British Museum at the Weigel Sale, at Leipsic, in 1872, by far the most important was this celebrated copy of the "Ars Moriendi," for which the trustees paid the sum of £1072. 10*s*.

5 **BIBLIA PAUPERUM.** THOMAS CANTIPRATENSIS. DIT IS DER BIEN BOECK, sm. folio, *Gothic letter, woodcuts on the title* INCLUDING IMPRESSIONS FROM TWO OF THE WOODBLOCKS USED IN THE XYLOGRAPHIC **Biblia Pauperum** ; 187 *printed leaves, double columns*, 36 *lines per full column ; wooden boards, covered with leather* . . *bi mij Peter van os prenter tot swoolle* . . *Mcccc.lxxxviij* (1488) 10 10 0

A painted border encircles the title-page. On the reverse, the following inscription appears : "Dit bien boecht hoert tot sante maria in naseret."

The blockprint on the title has considerable interest as showing probably that the *Biblia Pauperum* was a Dutch work. It may be assigned to about 1440.

6 **Biblia Pauperum.** Reproduced in facsimile from one of the copies in the British Museum, with an introduction by J. Ph. Berjeau, folio, *with* 40 *pages of facsimile ; hf. bd.* 1859 1 12 0

7 **Biblia Pauperum.** Facsimile . Reproduction getreu nach dem in der Albertina befindlichem Exemplar . Von Anton Einsle ; mit Beschreibung von Josef Schönbrunner, roy. 4to. 40 *leaves of reproduction ; in parchment wrapper* *Wien* (*about* 1890) 1 5 0

	£	s.	d.
8 **Biblia Pauperum**, nach Tem Original [MS.] in der Lyceums bibliothek zu Constanz herausgegeben von Laib und Schwarz, square folio, *with* 17 *pages of Facsimile; sewed*, 30*s*; or in *morocco extra, gilt edges* *Zürich*, 1867	2	10	0

This facsimile from a fourteenth century MS., affords a useful illustration of the history of the Blockbook.

9 **Biblia Pauperum.** OPERA NOUA CONTEMPLATIUA p | ogni fidel christiano laquale tra | tta de le figure del testamento | vecchio: le quale figure sonno veri | ficate nel testamento nuouo: con le | sue expositione: Et con el detto | de li propheti sopra esse figure: | . . . . Cosa belissima da itēdere achi se dilectano de la sacra scrittura: Nouamente stampata. Sm. 8vo. (12mo.), **A BLOCK BOOK,** *in Gothic Letter entirely impressed from wood blocks, with* 121 *cuts by* GIOVANNI ANDREA VAVASSORE, *from designs by Albert Dürer, Bellini, Carpaccio, Squarcione and Mantegna; red morocco super extra, gilt edges, by Cuzin*

Opera di Giouāniandrea Vauassore detto Vadagnino: Stampata nouamēte nella inclita citta di Vinegia Laus Deo. [*circa* 1510] 40 0 0

Contains: A to H, in eights, the second last leaf having on the reverse a woodcut of the Virgin and Child, and the last leaf being wholly blank.

The excessive rarity of a complete copy of the OPERA NOVA, the sole Block-Book in Italian known, has led bibliographers into some confusion in their descriptions of the volume. The fact is that there were about three distinct issues. This is the so-called second issue, in which some Roman letters are found on two of the pages.

10 **DANCE OF DEATH.** DIE BASELER TODÉERSTÄNZE in getreuen Abbildungen . . von H. F. Massmann, 12mo. *letterpress, with* Atlas in 4to. *cloth* *Stuttgart*, 1847 1 12 0

Besides copies of the early pictures, this contains a reprodnction of the nnique xylographic Dance of Death (with German verses) preserved at Heidelberg.

11 **SPECULUM.** SPECULUM HUMANAE SALUATIONIS: le plus ancien Monument de la Xylographie et de la Typographie reunies; reproduit en facsimile avec Introduction, par Berjeau, sm. folio, *bds.* 1861 2 8 0

12 **CHINESE WORK.** LIFE OF CHRIST, picturesque illustrations, *from wood blocks engraved by a Chinese Artist, with Descriptions in Chinese*, small folio, *old black morocco* *circa* 1650 8 8 0

A very rare and curious volume, produced by means of collaboration between the Jesuit teachers and some technically instructed converts. The woodcuts are imitations of pictures and designs by Albert Dürer and various Italian masters. They are 74 in number. See MS. note in cover dated 1739.

13 HEINEKEN (C. H. de) Idée générale d'une Collection complette d'Estampes, avec une Dissertation sur l'Origine de la Gravure et sur les premiers Livres d'Images, 8vo. THICK PAPER, 32 *facsimiles of block-books, bd.*, 36*s*; or, *red morocco extra, gilt edges* *Leipzig*, 1771 3 10 0

14 WEIGEL COLLECTION. Die Anfänge der Drucker-Kunst von T. O. WEIGEL und Dr. A. ZESTERMANN, 2 vols. folio, *Leipzig*, 1866, *with* 145 *Facsimiles of Block Prints, one of them in English, half morocco bound, uncut* (pub. £12. 12*s*) *Leipzig*, 1866 8 8 0

Very few copies of the edition remain.

15 ——— CATALOGUE des premières productions de l'Art d'Imprimer . . extrait de l'ouvrage *Die Anfänge der Druckerkunst* large 8vo. *with* 12 *plates, giving facsimiles of early block-prints, woodcuts, copperplates, and playing cards; and the* PRICE-LIST; *hf. bd. gilt top, uncut* *Leipzig*, 1872 0 10 0

15*BERJEAU (J. Ph.) Catalogue illustré des Livres Xylographiques, large 8vo. *with* 11 *illustrations in facsimile from various blockbooks; hf. calf, gilt top* (*only* 105 *copies printed*) 1865 0 7 6

II.—BOOKS ILLUSTRATED WITH WOODCUTS.

1. Germany.

a. Anonymous Productions, 1470-1500.

£ *s.* *d.*

16 SPECULUM. *Fol.* 1*a:* Incipit phemium . . [A] Ndreas natõe ytalus . . Clero & sacris vginibus . . Specultũ sancte Marie hunc libr' vocate . . *Fol.* 1*b:* . . Incipit speculum sancte Marie vginis . . *Fol.* 2*b:* . . Incipit phemium cuiusdam noue ꝩpilatõis. Cui' nomen ꝛ titulus ẽ specl'um humane saluatõis . . *Fol.* 9*a blank.* *Fol.* 9*b.* . . Lucifer Maiestas . . Incipit speculum humane saluatõis. In quo patet casus hominis ꝛ modus repatõis . . *Fol.* 11*b:* . . Das erst capitel von lucifers val. [H]Ie vacht an ein spiegel menschlicher behaltnusz . . *Fol.* 261*b:* . . Deo gratias. *Fol.* 262*a:* Alius liber Saluatõnis humane metricus . . Compendiũ humane saluatõnis nuncupat' . . *Fol.* 269*b:* . . Explicit humaneqꝫ salutis sũmula plane a me fratre Iohanne tui pater ordinis alme vir bndicte puto quasi minimo monacho.

Small folio, 269 *leaves*=33, 34, *and* 35 *lines to the page; with* 192 *woodcuts; having the preliminary leaves slightly wormed, but on the whole a fine and large copy in calf neat*

S. n. [*Augsburg, Günther Zainer, about* 1470 70 0 0

The Speculum Mariæ (in Latin only) is intercalated in successive sections between each chapter of the Speculum Salvationis (which is in Latin and in German, the version following its original chapter by chapter). The Summula or Compendium of the Spec. Salv. is in Latin only, and was written by John the Monk for John the Abbot of SS. Ulric and Afra at Augsburg, as a short substitute in fairer Latin for the rude homely language of the rhymed original.

First typographical edition of the famous Speculum. It is also the first illustrated book produced by Günther Zainer, and was preceded in Germany by nothing of its kind except the little known and unpurchaseable incunabula of Pfister. The art of book-illustration in Germany begins its unbroken record in this precious volume.

17 LUCIAN. *Fol.* 1*a:* Poggius plurimã salutem dicit | Cosmo de medicis viro insig | ni . Cum eum quondã qui de | asino inscribit' appuleij librũ | legissem . . *Fol.* 15*b:* . . Ex officina et ductu ludouici hohenwanng de elchingen

Small folio, *with eight extremely curious but rude woodcuts designed probably by the printer himself; old English blue morocco extra, gilt edges* *Ulm* (*about* 1470) 100 0 0

The irregularities in the printing are certain proof of an early date, and we know that Hohenwang was at work in Ulm in 1469 at least. The woodcuts in their style resemble those which Anton Sorg used to produce at Augsburg in the fourteen-seventies.

This book is of extreme rarity; so rare indeed that it seems never to have been seen by any of the bibliographers except Panzer. Even the special historian of the Ulm press possessed no knowledge of it beyond what he derived from Panzer.

18 SEVEN WISE MASTERS. *Fol.* 1 *blank on the obverse, having on the reverse a full-page woodcut. Fol.* 2: Hienach volget ein gar schöne Cronick vñ Hystori Ausz den geschichten der Römerñ . . *Colophon on reverse of fol.* 65: Also hat die hystori von den syben weysen meysterñ ein end. Vñ die hat getruckt Johãnes Bämler in d' keyserlichẽ stat Augspurg an montag vor laurency Anno ꝛc .lxxiij. iar. *Fol.* 66 *blank*

Small folio, *maroon morocco extra, gilt edges, with the Seillière arms on the sides, very fine copy* *Augsburg, Bämler,* 1473 36 0 0

Excessively rare first edition. It is for certain the first dated edition; and in all probability it is anterior to the undated edition which is usually called the first. The fine large woodcut (full-page size) at the beginning represents the dying Empress

£ s. d.

on her bed, beside which stand the Emperor and the son. It is an excellent and striking specimen of Bämler's work, and gives the book a fair title to rank among the earliest examples of German woodcut art. Leaving aside the extraordinary instance of Pfister's career at Bamberg, the continuous history of German illustrated books begins with Günther Zainer and Bämler at Augsburg in 1470-73, and with Johann Zainer at Ulm at the same time.

19 [JOHANNES HILDESHEMIENSIS] **Legend of the three Kings.** *Fol.* 1 *blank. Fol.* 2*a*: Hie hebt sich an ein buch gesetzet in eren vnsers herren | Jhesu cristi vnd seiner muter marien vnd der heiligē dryer | künig wirdigkeit wie sy in die land komen . . *Fol.* 50*b*; Dise noch geschriben . . . von orient koment vnd brochtent dem kind ir opffer. *Fol.* 51*a*: Das ein yegklicher mensch dester bas̄ muge wissen . . register . . *Fol.* 53*a*: subdyacon mirre . . . drey gekrönte priester tragent das sacrament. *Fol.* 53*b blank.*

Small folio, 53 *leaves* (*the first leaf blank*), 36 *lines to the full page; with* 58 *bold woodcuts; blue morocco extra, lined with brown morocco gilt, gilt edges, the Seillière arms on the sides* *S. n.* (*Augsburg, about* 1478) 80 0 0

THE ONLY COPY KNOWN. It is not totally undescribed, as Messrs. Tross imagined when they discovered the book. Hain mentions it, and gives a careful collation, but reverses the order of the text and the table. He evidently supposed it to be posterior to the edition published by Pryss at Strassburg about 1480; but there can be no question of its anteriority. This book was printed by Sorg or Bämler before 1480 in a large type (in which the slanting small v at the beginning of words is a remarkable feature), and the woodblocks were bought or borrowed by Pryss for his reprint in which he used even a smaller fount of the same types, which may also have been procured from Augsburg.

No one but Hain has made any allusion to this book.

20 MELUSINA. *Fol.* 1*a blank. Fol.* 1*b a full-page woodcut of Melusina and her descendants. Fol.* 2*a*: DAS abenteurlich buch beweiset vns vō einer frawen genant Melusina . die do ein merfeyn vn̄ darczu ein geborne künigin . vn̄ ausz dē berg Awalon kōmē ist. der selb berg leyt in franckreich. Vn̄ ward dise Merfein alle samstag vō dē nabel hin vnd' ein grosser langer wurm . . Seyt dz . . so hab ich Thüring vō ringeltingē vō Bern ausz lüchtlant ein zemal selczam vn̄ auch gar wund'liche frembde hystorien funden in franczosischer sprach vn̄ welscher zungen . . *Fol.* 3*a*: . . Wie herr Johan̄s vō Portenach seine Caplan beualch dises buch in fraczosische sprach zemachen . . *Fol.* 100*a*: . . So hab ich das . . mit gottes hilff volbracht . . in dē jar do man zalt vō gottes geburt Tausent vierhūdert fünffczig vn̄ sechs jar . . *Fol.* 100*b*: . . getruckt vnd vollendt von Johanni bämler zu Augspurg an freytage vor dem weyssen Suntag Anno dn̄i .M.CCCC.LXXX. jar .

Small folio, *with* 73 *woodcuts, excellent in design but rude in execution; fine copy in crimson morocco extra, gilt edges, from the libraries of Utterson and Didot*

Augsburg, Bämler, 1480 120 0 0

COLLATION: 100 leaves, without foliation, catchwords, and signatures.

The book was issued first in 1474 by Bämler, but, from Hain's description, that edition contained only 99 leaves, and did not comprise the large woodcut at the beginning.

This is apparently the only known copy of Bamler's complete book.

£ s. d.

21 ÆSOP'S FABLES. *Fol.* 1*a blank. Fol.* 1*b contains the wellknown large woodcut of* Esopus. *Fol.* 2*a*: Vita Esopi fabulatoris clarissimi e greco latina per Rimicium | facta ad reuerendissimum patrem dominū Anthoniū tituli sancti | Chrysogoni presbiterum Cardinalem . . *Fol.* 21*a*: compūcti . .Registrum fabularum Esopi, in librum primum . . *Fol.* 21*b*: Liber | Prologus metricus in Esopum | . . 22*a*: Primus | Incipit fabularum liber primus | . . *Fol.* 67*a*: Finit qrt' . . Fabule Esopi antique extrauagātes dicte sequūtur . . *Fol.* 80*b*: Sequūtur fabule noue Esopi ex translatione remicij . . *Fol.* 87*a*: . . Sequuntur fa. auiani . . *Fol.* 100*a*: Fabularum Auiani antedictarum Registrū sequitur . . *Fol.* 100*b*: Fabule | Hortatio Prima . ad sapīam et veram amiciciam ex Adelfonso . . *Fol.* 114*b*: Collecte | hoīes meruerit . . Finis diuersarum fabularum.

Small folio, *printed in gothic types of two sizes, with woodcut initials (some of them containing small figures); and* 191 *woodcut illustrations of the stories; a ruled copy in blue morocco extra, gilt edges, from Firmin-Didot's library*

[*Augsburg, Anton Sorg? about* 1480] 100 0 0

Collation: 114 leaves, with signatures a-o in alternate eights and sixes, and p, q, eight leaves each. The continuator of Brunet assigns the book to a date "about 1472," but it cannot be so old by some years because of the expert familiarity evident in the printing of the signatures.

Only two other copies seem to be specified; one of them is in the Spencer-Rylands library, the second belonged to Yemeniz. A distinguishing feature of this edition is the arabesque borders which surround the first two pages and which remind one of Johann Zainer's borders, but cannot, however, be identified with his.

The designer of the woodcuts was probably Bämler; the printer Anton Sorg.

22 BIBLE, the ninth German. *Vol. I:* Hie hebet an die Epistel des heyligen priesters sant Jheronimi . . *Fol. V:* Hie hebt sich an . Genesis das erst buch der fünff bucher moysi . . *Fol. CCCCCLXXXIII reverse:* Ditz durchleuchtigist werck der gantzen heyligen geschrifft . genant dy bibel für all and' vorgetrücket teutsch biblē . lauterer . clarer . vnd warer nach rechter gemeyner teutsch . . Gedruckt durch anthonium koburger in . . Nürenberg . . viezzehen hundert vnd in dem dreyvndachtzigstē iar . . Folio, *divided into* 2 *vols.*, 584 *leaves, small columns, with* 107 *fine large woodcuts, in careful contemporary colouring; hf. russia, fine copy* *Nürnberg*, 1483 36 0 0

The woodcuts are from blocks which were used in the famous Cologne Bible issued about 1480, and which must have been purchased by Koburger from Quentel.

They are the finest work of the kind which had yet appeared in Germany, and were designed probably under the influence of the Dutch School of Art. The designs have been attributed to Israel van Meckenen.

The book ends upon leaf 583, but there is a blank leaf (unnumbered) between 295 and 296.

23 JACOBUS DE CESSOLIS. *Title:* Dis büchlin weiset die auszlegung des | schachzabel spils, Vnd menschlicher sit | ten, Auch von den ampten der edeln. *Beneath which is a woodcut of a chessboard on a table. Leaf* 2: Ich bruder Iacob vō Cassalis prediger ordēs, bin vberwundē worden . . das spil dz do heiset schachzabel, das ich do vō gemacht hab dis buch . . *Leaf* 39: . . Hie endet sich . .

£ s. d.

Getruckt vnd volendet von heinrico knoblochzern in der hochgelobten stat Straszburg vff Sant Edigius tag In dem lxxxiij Ior . ꝛc .

Small folio, *with* 14 *woodcut illustrations of human personages*, 14 *woodcut initials figured, and* 8 *woodcut initials of ornate kind; large copy in old German hf. binding* *Strassburg*, 1483 50 0 0

VERY RARE AND CURIOUS. The book consists of 39 leaves with signatures a—f (a and c in eights; b, d, e, in sixes, f in five leaves). There are thirty-four long lines to a full page.

24 PILPAY'S FABLES. DIRECTORIUM HUMA | NE VITE ALIAS PARABO | LE ANTIQUORŪ SAPIENTŪ. *Fol.* 2: Prologus Uerbum Iohannis de capua . . . hunc libellum dictum belila . . motus sum pns opusculum in lingua latina interpretari . . hIc est liber parabolarum antiquorum sapientum . . vocatur liber belile et dimne . . *Folio* 82*a*: . . Explicit liber parabolar' antiquor' sapientum.

Small folio, 82 *leaves, with* 50 *lines to the full page;* 119 *woodcuts; very fine copy in red morocco extra, gilt edges, from the libraries of Borluut de Noortdonck, and Lord Crawford*

S. n. [*Strassburg, Pryss, about* 1485] 30 0 0

FIRST EDITION of this famous book whose notoriety is world-wide. John of Capua, in his preface, gives a short but correct account of its origin "prius quidem in lingua fuerat Indorum translatus [*i.e.* scriptus] Inde in linguam translatus Persarum. Postea vero reduxerunt illum Arabes in linguam suam. Ultimo exinde ad linguam fuit redactus Hebraicam. Nunc autem nostri propositi est ipsum in linguam fundare Latinam."

The large woodcut on the reverse of the title, representing the philosopher Bidpai (called here Sendebar) presenting his book to the King Disles, was omitted in many of the later editions, the block having apparently been lost.

The paper-headings have the chapter-numbers in Roman numerals.

25 DEFENSORIU INUIOLATE PERPE- | TUEQ; VIRGINITATIS. CASTISSIME | DEI GENITRICIS MARIE. | Inquo adducuntur . xlvi . naturalia et mirabilia exempla: | clarorū scriptorū auctoritate roborata . . . sm. 4to. 30 *leaves, with* 53 *large woodcuts copied from those in the* Blockbook Canticum Canticorum; *fine copy in russia extra, gilt edges* *S. n.* (*? Nürnberg, about* 1485) 20 0 0

VERY RARE. The Yemeniz copy resold in England fetched £28; and the Heredia copy, imperfect, sold recently in Paris for about £20. An extremely curious volume consisting of rhymed questions in Latin and German—every Latin distich ending with the words "Cur . ." or "Quare . . . virgo non generaret?"—followed by instances of acknowledged marvels. As an instance—

Si ferrum vi Magnetis aer tenere valet,
Cur, dicta a prophetis, virgo non generaret?

with a woodcut which seems to represent the suspended coffin of Mohammed, and some words in Latin prose on the attractive and repellent power of the magnet.

Four of the cuts have xylographic inscriptions, two in German and two in Latin. They are decidedly from blocks much older than the impression of the text; but differ from those in Georg Reyser's editions of about the same date.

26 [THERAMO] *Title on fol.* 1*a*: DER TEUTSCH BELIAL. *On the reverse a large illustration. Fol.* 2*a*: Hie hebt sich an ein gut nüczlich buch von d'rechtlichē überwindung Cristi wider Sathan den fürsten d'helle vnnd des sünders betrostung . . *Colophon on leaf* 82*a*: Hanns schönsperger in . . Augspurg . . M.cccc. vnd lxxxvij jar .

Small folio, *having some leaves supplied in old MS., but containing all the* 39 *woodcuts in their original colouring; in a sixteenth century binding of boards, half covered with pigskin* *Augsburg*, 1487 10 10 0

COLLATION: a in eight leaves, b—m in sixes, n in eight leaves.
VERY RARE. The leaves in MS. are a 4, a 5, n 2, n 7, n 8.

27 THWROCZ (Johannis de) CHRONICA HUNGARORUM.

Small 4to. *over* 60 *woodcuts; the first leaf and the leaf of imprint deficient; the last two leaves mended; blue morocco*

Augsburg, Ratdolt, 1488 18 0 0

The finest book that was published by Ratdolt after his return from Venice.

£ s. d.

28 ANGELI (Joannes) ASTROLABIUM PLANŪ IN TABULIS . . cuz quodā tractatu natiuitatū vtili ac ornato . . *Colophon:* Opus Astrolabij plani in tabulis; a Iohāne Angeli . . elaboratū: explicit feliciter. Erhardi ratdolt Augustēsis . . mira imprimendi arte . . nunc Auguste vindelicorū . . M.cccc.lxxxviij. Laus deo.

Small 4to. *with over* 400 *small woodcuts of symbolical and curious figures of all kinds, to illustrate the astrological theories of the author, some of them coloured; vellum* *Augsburg, Ratdolt,* 1488 — 8 0 0

FIRST EDITION of one of the most extensively illustrated books of the fifteenth century. The beautiful arabesque woodcut initials for which Ratdolt's press is celebrated are numerously employed in the volume.

29 ALBUMASAR DE MAGNIS coniunctionibus: annorum reuolutionibus: ac eorum profectionibus: octo continens tractatus. *Colophon:* . . explicit feliciter: magistri iohannis angeli . . correctione: Erhardiq̄ ratdolt . . industria: ꝛ mira imprimendi arte: qua nup venetijs: nunc auguste vindelicor' excellit . . 1489.

Small 4to. *over* 200 *woodcuts* (*including repetitions*); *fine copy in brown morocco extra, gilt edges, with the Seillière arms on the sides* *Augsburg, Ratdolt,* 1489 — 10 10 0

30 LICHTENBERGER. *Title:* Pronosticatio in Latino. | Rara ꝛ prius nō audita que exponit ꝛ declarat nō | nullos celi influxus ꝛ inclinationē certar' constel- | lacionū magne videlicet cōiunctionis ꝛ eclipsis q | fuerant istis annis quid boni malive hoc tpe ꝛ in- | futurum huic mundo protendant durabit$_{q3}$ pluri- | bus annis. *On the reverse:* Prefatio in Opusculum sequens . . *Fol.* 36*a*: . . Datum in vico vmbroso subtus quercū Carpentuli Anno domini. M.cccclxxxviij. Kalendas Aprilis . . *Fol.* 36*b*: Hic debet stare ramus . . *Fol.* 37*a*: Hic debet stare lulhardus . . *Fol.* 37*b blank.*

Small folio, *with* 45 *large woodcuts; German boards* *S. n.* (*Augsburg? about* 1488-90) — 8 0 0

FIRST EDITION of a famous book of Prophecies. On the reverse of the fourth leaf there is a portrait of the author on his knees before the Almighty, and the *Oratio Autoris* begins below, ending on the obverse of the fifth leaf. In it occurs the author's name in the supplication " . . siderum tuorum . . influentias indigno servo tuo Johanni Lychtenberger explicandas reveles."

COLLATION: 38 leaves with signatures A-E in sixes, and F in eight leaves, the last leaf blank.

31 ARS MORIENDI. *Title:* Ars Moriendi ex varys | scripturarū sentēcijs collecta est figuris ad | resistēdū in mortis agone dyabolice sugesti | oni valens Cuilibet christi fideli vtilis ac | multum necessaria.

Small 4to. 14 *leaves, with* 14 *full-page woodcuts* (*on pp.* 2, 3, 5, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 28); *the text ending on the twenty-sixth page with the line:* morientium sepe miserabiliter periclitantur. *MS. inscription on title and some notes on margins; fine copy in brown morocco extra, gilt edges* *S. n.* (*about* 1490) — 24 0 0

The number of lines on each full page of text is 31. The book is in signatures A 8 leaves, and B 6 leaves. It was probably printed at Augsburg.

32 MOLITOR. *Title:* DE LANIIS ꝛ PHITONICIS MULIERIBUS. *A woodcut on the reverse. Leaf* 2: Tractat' ad illustrissimu' prīcipem dnm Sigismundum archiducem austrie . . de lanijs ꝛ phitonicis mulieribus per Ulricum molitoris de constantia . . *Page* 54: . . " Ex constañ. anno dni . m.cccc.lxxxix . die decima ianuarij. Tue celsitudinis humilis cōsiliarius ꝛ seruulus vlricus molitoris de constātia decretor' doctor.

Small 4to. 7 *full-page woodcuts* (*on the* 2, 8, 13, 20, 24, 34, *and* 45*th pages*); *fine copy in pigskin extra, edges gilt, by Bedford* *S. n.* (*Cologne? about* 1490) — 5 0 0

COLLATION: 27 leaves, or 54 pp., unnumbered, with 34 lines to the full page. There are signatures a 8 leaves, b 8 leaves, c 6 leaves, and d 5 leaves.

33 [BERTHOLDI] HOROLOGIUM DEUOTIONIS CIRCA VITAM CHRISTI. 12mo. *with* 36 *pretty woodcuts, in the original colouring; calf* *S. n.* (*Cologne, about* 1490) — 4 0 0

A celebrated book, of which this is one of the more remarkable editions.

£ s. d.

35 PONTUS AND SIDONIA. *Fol.* 1*a*: Das buch und lobliche histori vō | dem. edelen kunigs sun ausz Gali | cia genant Pontus. Auch vō der | schenē Sydonia kunigin ausz pri | tania . . *Fol.* 2*a*: Hie hebt sich an ein schöne hystori . . *Fol.* 87*b*: Gedrucket vnd volendet ist dises buchlin genannt Pontus durch Hannsen Schönsperger in der Keyserlichen stat Augspurg . . M.cccc. vnd in dem .lxxxxj. jare. *Fol.* 88 *blank.*

Small folio, *with* 47 *woodcuts; fine copy, bd.* *Augsburg*, 1491 60 0 0

The cuts seem older than the date of their first employment,—1485. This is Dr. Kloss's copy of the romance, and no other seems to be described. It must consequently be of signal rarity.

36 NOUUM BEATE MARIE VIRGIS PSALTERIUM de dulcissimis noue legis mirabilib' dīni amoris repertis nouit' ad t'ci ɔteritō; ɔfectū. *Fol.* 2*a*: Factum hoc nouū . . Marie virginis psalteriū . . ab . . Hermāno Nitzschewitz . . in Tzenna Cisterciensis ordīs deuoto claustro . .

Small 4to. *hundreds of curious and original woodcuts with borders; three leaves wanting and one leaf torn; vellum* [*Tzenna*, 1492] 40 0 0

Excessively rare; only a limited number of copies having been printed in the monastery at the expense of the Emperor Frederick and his son Maximilian whose portraits are given among the illustrations. Brunet while remarking the *rareté extrême* of the book, draws attention to the singular symbolism of its illustrations in which he could only see *l'excessive absurdité*.

37 BRANT. Nauis stultifera a domino sebastiano Brant primū edificata: et lepidissimis teutonice lingue rithmis decorata: Deinde ab Jacobo Lochero philomuso latinitate donata: ꝛ demū ab Jodoco Badio Ascensio vario carminū genere . . illustrata. *Colophon:* . . Impressum Basilee p Nicolaū Lamparter . Anno ꝛc . M.ccccevij . .

Small 4to. *with* 115 *woodcuts from the same blocks as were used in the editions of* 1494 *and* 1497; *fine copy in the original stamped calf* *Basil.* 1507 10 0 0

Bergmann's blocks must have come into the possession of Lamparter. The bibliography of this famous book has never been satisfactorily worked out as it deserves to be. Panzer made a better effort to achieve it than any of his successors; but he was interested only in the text, and paid little heed to the question of the woodcuts.

38 CAOURSIN. *Fol.* 1*a blank. Fol.* 1*b a large woodcut of Caoursin presenting his book to the Grand Master. Fol.* 2*a*: Guillelmi Caoursin Rhodiorum Vicecancellarij: obsidionis Rhodie Urbis descriptio . . *Fol.* 60*a*: Guillelmus Caoursin Rhodiorum Vicecancellarius Historiam edidit. (*Here a large woodcut*) Impressum vlme p ioannē Reger . Anno dni ꝛc . Mcccexcvj . Die . xxiiij . Octob.

Small folio, *with* 36 *striking woodcuts, full-page size; green morocco extra, gilt edges* *Ulm*, 1496 25 0 0

39 ——— the same, *a fine large copy in old red morocco, from the library of Horace Walpole* (*with his bookplate*) 1496 36 0 0

An important historical account of the Siege of Rhodes in 1480, by an eyewitness who held high office among the Knights. As a German illustrated book it is an article of considerable value.

40 METHODIUS. Methodius primū olympiade: et postea Tyri ciuitatum episcopus . . qui cū eruditissimus esset vir: multa edidit documēta et presertim de mundi creatione eidem in carcere reuelata . . *Colophon:* Finit Basilee per Michahelem Furter opera el vigilantia Sebastiani. Brant anno. 1 . 4 . 9 . 8 . Nonis Januarijs. Small 4to. 61 *woodcuts*; *calf gilt, gilt edges* *Basel*, 1498 8 8 0

This first edition of a book frequently afterwards reprinted, is very rare. A copy, sold at Sotheby's on 20 March, 1896, fetched over £9.

41 ——— Methodius olimpi lyci primū: et postea Tyri ciuitatū eps: . . multa egregia edidit documēta . . *Colophon on leaf* 68: Finit: Basilee per Michaelem Furter opera ꝛ vigilantia Sebastiani Brant . Anno. M.D.xv.

Small 4to. *with the same* 61 *woodcuts as in the edition of* 1498; *very fine copy in red morocco extra, gilt edges* (*Basel*), 1515 5 0 0

The text was published by Wolfgang Aytinger of Augsburg.

£ s. d.

42 METHODIUS . . (*as before*) small 4to. *fine copy in calf* (*bound up with the two books noted below*) 1515 7 10 0

DIVINA reuelatio Erythrec Sibylle cum cõmentariis. *Senis*, 1508. A print of the Erythrean Sibyl, within arabesque borders, on the title.

SENECA de remediis fortuitorum. S. n. 8 leaves, 27 lines per page. (*Louvain, Veldener, about* 1474.)

43 DEDERICK VAN MUNSTER, Eyn fruchtbar Spiegel off Hantboichelgyn der Cristen mynschen . gemacht off zosamen vergadert van broder Dederich van Munster vāder Mynrebroder der observancien orden. *Fol.* 89*b* : . . Dyt hayt gedruckt Iohan koelhoff zo Coellē Anno Mccccxcviij. *Fol.* 90*a* : *a woodcut of hell's mouth with the words:* Ewich is lanck. *Fol.* 90*b* : *a woodcut of the last Judgment with the words:* Derschreckliche Richteer vur dem beeuen hemelrijch ind ertrijch.

12mo. 8 *woodcuts; brown morocco extra, gilt edges* 1498 12 12 0

In the dialect of Cologne. The book is very rare.

44 COLOGNE CHRONICLE . DIE CRONICA VAN DER HILLIGER STAT VĀ COELLĒ . *Colophon:* . . hait gedruckt mit groissem ernst ind vlijss Johan Koelhoff Burger in Coellen . ind vollendet vp sint Bartholomeus auent des hilligen Apostels Anno vurs3. [*i.e.* 1499].

Small folio, *with about* 400 *woodcuts of various sizes; fine copy in olive morocco extra, gilt edges, with the Seillière arms on the sides*

Coellen, 1499 30 0 0

The larger woodcuts are good examples of the School of Cologne ; the smaller ones are more conventional. There are several repetitions. This is one of the most interesting of the books from the early presses, inasmuch as it gives Ulrich Zell's account of the invention of Printing, transmitted through Koelhof.

b. The Strassburg School (1496-1540.)

45 BRUNSCHWIG (Hieron.) *Title:* DIS IST DAS BUCH DER CIRURGIA. HANTWIRCKUNG DER WUND ARTZNY von Hyerōimo brūschwig. *Colophon:* . . durch iohannen grüniger gedruck vnd volendt zu strasburgk vff zīstag uach sant peter vñ pauli dag. Anno dni . M.ccc.xcvii [*sic*]

Small folio, *with* 50 *large and fine woodcuts, nearly full-page size; title mended, and a little wormhole in a few leaves; in the original wooden boards, rebacked; the engraved bookplate of the Heilbronn library pasted on the blank obverse of the first leaf* *Strassburg*, 1497 22 10 0

One of the earliest and best of the illustrated books produced by Grüninger, which form a special school of German design.

COLLATION: A 6 leaves (containing title 1 leaf, Vorred 1 leaf, Register 3 leaves, and a leaf with a woodcut under which Hie fachet an der erste tractat . .) ; Text, signatures A—V in sixes, foliated IX—CXXVIII. Besides these 126 leaves (6 + 120), there are 4 more unmarked. These four contain Chapters V—VIII of the fourth Tractat, which had not been included in the printing of the text and which ought to be inserted between the leaves P 1 (xciii) and P 2 (xciv). As the volume is bound up here (apparently its original gathering) the sixth preliminary leaf precedes the title, and the four extra-leaves are placed between the Register and leaf IX.

46 TERENTIUS. Terenti' cū Directorio . . Glosa īterlineali Comētarijs Donato Guidone Ascensio. *Colophon:* Impressum in imperiali et libera vrbe Argentina per Ioannen Grüninger . . Per Ioannem Curtum ex Eberspach redactum . . 1499 . . Small folio, *with* 7 *full-page woodcuts, and* 156 *smaller ones; a little water-stained; limp vellum*

Strassburg, 1499 7 0 0

46*——— another copy, *having the title mended; calf, gilt edges* 1499 4 0 0

The illustrations are to be regarded not only as fine examples of the Strassburg school of wood-engraving, but also as types of theatrical scene-work. Each design is printed from three or more blocks, one of them giving the figure or figures on the scene, the others giving the architectural or landscape background and accessories.

£ s. d.

47 LOCHER (Jacobus) *Title:* Libri philomusi . Panegyrici ad Regē Tragediā (*sic*) de Thureis et Suldano Dyalog' de heresiarchis. *Colophon on leaf* 62: Actum Argentine per Magistrum Iohannē Grüninger . Anno chistro (*sic*) salutifero . 1497 . .

Small 4to. 20 *woodcuts; vellum cover* 1497 5 5 0

The first cut in the book is a full-page representation of the author at his reading-desk. He is crowned with laurel, and the design looks very like one from Dürer's hand. It is in quite a different style from the rest of the book.

48 HUG SCHÄPLER. EIN LIEPLICHS LESEN VND EIN WARHAFFTIGE HYSTORIJ WIE einer (d' da hiess Hug schäpler vñ wȝ metzgers gsehlecht) ein gewaltiger küng zu Franckrich ward durch sein grose ritterliche mānheit . . *Colophon:* In dem iar . M . vc . nach Cristi vnsers herren geburt . . ward disz büechlin gerrückt vnd seliglichen geendet durch Hans grüningern in der keiserlichen freyen statt Straszburg .

Small folio, *with* 35 *woodcuts representing the romantic adventures of Hugh Capet on his march to the throne of Paris; beautiful copy from the Seillière library, red morocco lined with red morocco, richly gilt inside and outside, by Marius-Michel, enclosed in a case*

Strassburg, Grüninger, 1500 31 10 0

COLLATION: A, 8 leaves; B-I in sixes = 56 leaves.

VIRGILIUS . . 1502—*see post* FRANCE: LYONS, 1592.

49 BELIAL ZU TEUTSCH. Ein gerichtȝ handel zwischen Beleal hellischem verweser als kleger einem teil vnd Iesu Cristo hymmelischem got antwurter anderm teile . . *Colophon:* . . Hat getruckt . . Johannes Prüsz Buchtrucker Burger zu Straszburg . . M . D . vnd . viij .

Small 4to. 35 *woodcuts* (*including the printer's mark*); *vellum*

Strassburg, 1508 5 10 0

The woodcuts are of archaic style, having apparently been executed about twenty-five years earlier.

50 PASSIONAEL EFTE DAT LEUENT DER HYLLIGHEN TO DÜDE: vth dem latino: Mit velen nyen hystorien vñ leren: de beth heer to den mynschē vordunkert . . nu vp dat nye Gade to laue . . in dat lycht ghebracht . (*This title xylographic with a large woodcut on the back.*) *Second leaf obverse:* Dat Register ouer dat Samerdele . . *Fifth leaf, that is the first of the text, marked* Dat Erste Blad . . Van Sunte Ambrosio . . *Blad CCLXIIII reverse:* Hyr endiget sick dat Samer deel . . *On the* 269*th leaf marked* Dat I Blad Hyr heuet siek an dath wynter deel . . *On the* 525*th leaf obverse, marked* Dat CCLVII Blat . . Hir endighet sick dat Passional, effte dat leuēt der hilligē . . Gcendighet vñ gedrüeket doreh dat beuel Adā Petri, börger der stadt Basel . Anno . M . ȝ . xj . *On the reverse:* . . Beslueth dysses werekes Sebastiani Brandt. *Leaf* 526: Disses bokes Dat CCLVIII Blad . . Amen .

2 vols. in 1, *with* 285 *woodcuts in the Strassburg style; fine copy in calf neat, gilt edges* 1511 20 0 0

A magnificent book, of which the text seems to be reprinted from the Lübeck Low German edition of 1492, and the majority of the cuts from the Strassburg High German edition of 1507. Some of the woodcuts are of full-page size.

The assignment of the book, on the second last leaf, to Sebastian Brant means probably no more than to say that he edited the publication.

51 GEILER. *Fol.* 1: DAS SCHIFF DES HEILS Auff das aller kürtzest hie vszgeleget Nach der figur die doctor Johannes von Eck gemacht hat zu Ingoltstat . bewegt ausz den predigen des wirdigen Herren doctor Iohannes geiler von Keisersperg etwan Predicant zu Straszburg in dem Elsas . M . ȝ . xii . *Colophon:* Hie endet sich dz schiff der neww ausgelegt naeh der figur die dan herr Johan von Eck . . gemachet hat auff die predigen doctor Jonhann (*sic*) von Keiserspergȝ von dem schiff zu Straszburg geprediget, Vnd ietzund getruckt durch Johannem Grüninger, in . . Straszburg . . Tusent fünffhundert zwölffte gezalet.

£ s. d.

Small folio, 14 *fine woodcuts of various sizes, including one which covers two full pages; olive morocco gilt* *Strassburg*, 1512 8 8 0

This is a work by Eck based on the Ship-sermon of Geyler. The illustrations are Strassburg work of the best kind.

COLLATION: A, B, sixes, C four leaves, D six leaves; and two leaves unmarked which contain on one open front the Ship of Heaven, and on the back the "Uszlegung diser Figur." One might almost believe that Dr. Eck had prepared drawings for Grüninger.

52 CAOURSIN. *Title:* HISTORIA VON RHODIS Wie ritterlich sie sich gehaltē mit dem Tyrannischen keiser Machomet vsz Türckyē lustig vñ lieplich zu lesen. *Fol.* 2: Dem wolgebornen . . Maximyn, genāt Schmaszman, von Rappolstein . . ich Johannes Adelphus . . *Fol.* 67: . . Wilhelm Caonersin . . hatt dise hystory gedichtet . . Johānes Adelphus Argētiñ . physicus, hat sie in teutsche zungē transferiert vñ interpretiert, Im iar . XVC . vnd zwölff . . *Fol.* 68: Getruckt zu straszburg durch den fürsichtigen Martinum flach . . Im iar . . Tausent fünff hundert vnnd dreyzehn.

Small folio, 36 *woodcuts; brown morocco extra, gilt edges, the Seillière arms on the sides* *Strassburg*, 1513 15 0 0

The illustrations are in general freely imitated from those in the Ulm edition of 1496, and in many instances they are superior examples of composition. In some, however, they are decidedly inferior.

53 DIE TÜRKISCH CHRONICA Von irem vrsprung anefang vnd regiment, bisz vff dise zeit, sampt yrē kriegen vnd streyten mit den christen begangen . . *Leaf* 2: Dem wolberichten wysen fursichtigen herren Petermañ Etterlin . . Enbeut ich Johannes Adelphi Physicus Mein all zeit früntlich willig dienst . . *Colophon:* Getruckt zu Straszburg durch den fürsichtigen Martin flach, Im iar des herrē. Mccccc.xiij . .

Small folio, *with* 25 *woodcuts including the printer's mark and some repetitions; in the original bds. covered with stamped calf (rebacked)* 1513 4 4 0

First Edition of Adelphi's Turkish Chronicle. On the original fly-leaves are MS. copies (made in 1529) of two documents. In the first, Wilhelm the Imperial Erbtruchsess, calls upon all men within the Empire for and against the Turks. In the second the Turkish Sultan assures the Emperor that he will come to Vienna to kill him. The words "Monasterii Ysnensis" are written on the title.

The original lettering on a strip of paper glued upon the cover runs thus: Ain turckisch Cronick ain kronig vō habspurg."

54 CÆSAR. KAIJ IULIJ Cesaris des groszmechtigen ersten Römischen Keysers Historien . . so er selbst beschriben . . nützlich vnnd fruchtbarlich zulesen . . *Colophon:* Getruckt zu Meyntz durch Iohannem Schöffer iīm jar . . Tausent Fünff hundert vnnd dreissigsten, iīm Septemb.

Small folio, 195 *leaves, with* 116 *woodcuts of various sizes (some of them occupying a full-page each; bds.* *Meyntz*, 1530 7 10 0

Most of the woodcuts in this highly illustrated volume are from Strassburg blocks; but several belong entirely to the Mentz atalier in which they were used.

The translator was M. Ringmann Philesius, who dedicated his work to the Emperor Maximilian, from Strassburg in 1507. The dedication is repeated here.

COLLATION: aa, bb, cc, dd, in sixes; ee in eight leaves; A-Z in sixes; a-c in sixes; d in seven leaves.

55 MÖRIN. EYN SCHÖNE KURTZWEILIGE VÑ LIEBLICHE HISTORI, welch durch weiland Herr Herman von Sachsenheym Ritter . . beschriben, vnd hernach die Mörin genant ist . . Zu Wormbs truckts Sebastianus Wagner. *Colophon:* Iñ der Keyserlichen Frei vnd Reichstat Wormbs truckts Sebastianus Wagner . . M.D.xxxix.

Small folio, *with* 19 *large woodcuts by an artist of the Strassburg school (about* 1510); *fine copy in brown morocco extra, gilt edges* *Worms*, 1539 16 16 0

The book is in verse and was written by Hermann von Sachsenheim about 1450. It was first printed at Strassburg in 1512, under the editorship of Joannes Adelphus who signs the preface, and issued with the woodcuts which are here impressed from the original blocks. They are among the best work produced by the school of Strassburg.

The Mörin is an allegorical romance of Love, in which the Venusberg and True Eckhart have prominent places. The language was probably somewhat modernised by Adelphus.

£ s. d.

56 PILPAY'S FABLES. DER ALTEN WEISENN exempel sprüch mit vil schönen Beyspilen vnd figuren erleüchtet . . *Colophon:* Getruckt vnd volendt in der Loblichen Statt Straszburg, bey Jacob Frölich . . Tausent Fünffhundert Viertzig vnd fünff jar.
Small folio, 119 *woodcuts; hf. bd.* *Strassburg*, 1545 5 0 0
COLLATION: Signatures A-T, of which A has four, and T five leaves, the rest being in eights.

57 LOOSZBUCH, zu ehren der Römischen, Vngerischen vnnd Böhemischen Künigin . . M.D.XLVI. *Colophon:* Getruckt zu Straszburg, bey Balthasar Beck. Small folio, *with innumerable diagrams of dice in all their varying combinations for the purpose of fortune-telling, and* 117 *striking woodcuts; fine copy in green morocco extra, gilt edges, by Lortic*
Straszburg, Balthasar Beck, 1546 12 0 0

58 ——— the same, *a large and fine copy, hf. bd.* 1546 12 0 0
The last words of the text, preceding the colophon, are "A. V. P. V. II. Paul. Pambst Premonstratens. profess. F." They look like a dedication from F. to Paul Pambst.
The woodcuts are not of the well-known Strassburg kind of the earlier part of the century. They are not remarkable for their execution, but the designs from which they were taken, must have been excellent, and their merit is not wholly disguised by the work of the blockcutter.

c. Anonymous Artists according to date 1500-60.

59 [ARS MEMORANDI] *Page* 1: HEXASTICHON SEBASTIANI BRANT IN MÆMORABILES EUANGELISTAR' FIGURAS . . *Page* 2 *blank. Page* 3: Georgius Relmisius Anipimius lectori . . *Page* 34: Peroracio Habes ingenue lector . . Ista tibi Thomas Phorcensis cõgnomẽto Anshelmi tradidit . . Vale .1502.
Small 4to. 18 *leaves* (*the last a blank*) *containing* 15 *woodcuts, full-page size, copied from the designs in the block-book* ARS MEMORANDI; *blue morocco extra, gilt edges* (*Pfortzheim*) 1502 6 0 0
FIRST EDITION.

60 ——— the same, *with a different title:* RATIONARIUM EUANGELISTARUM omnia in se euangelia prosa, uersu, imaginibusq; quã mirifice cõplectens. *Leaf* 18: . . Peroratio Habes ingenue lector . . ista Thomas Badensis cognomento Anshelmi tradidit . . M.D.X. (*under this the printer's woodcut mark*)
Small 4to. 15 *curious woodcuts, full-page size; fine copy in blue morocco extra, gilt edges* [*Pfortzheim*, 1510] 5 0 0
This was first issued in 1502 under the title of *Memorabiles Evangelistarum Figuræ*. It is a sort of *memoria technica* of the Gospels; there being three designs for John, five for Matthew, three for Mark, and four for Luke. Each Evangelist is represented by his symbol, and a number of accessory figures indicate the succession of the narrative. The work of the designer and the engraver is very well done.

61 LIVIUS. ROMISCHE HISTORIE vsz Tito Liuio gezogen. *Colophon:* Gedruckt vnd geendet jn der loblichen Stadt Mentz durch vleisz Johan Schoffers Buchtrucker daselbst am sechstẽ tagk des Moncdts Marcij Nach Christi vnsers Hercnũ geburth Tausent funffhunderth vnd jm funffte Jare (*the printer's mark here*)
Small folio, 235 *fine woodcuts in the Strassburg style; the first leaf of the Index wanting; German boards* *Mentz*, 1505 10 0 0
On the back of the title is the celebrated dedication to the Emperor Maximilian, printed and published in the home of the First Printing Press; which contains an extremely valuable note for the history of the Art. It is in the second last sentence, and may be thus rendered in English:—

In which town (Mentz) was originally invented the wondrous art of Printing; at the beginning by the ingenious John Guttenbergk in the year as counted after Christ 1450, and afterwards by the diligence, cost, and labour of John Faust and Peter Schoeffer, at Mentz, improved and made durable.

It is a curious circumstance that in 1509 Johann Schoeffer began a new tale and transferred the entire glory of the invention to his grandfather, Fust.

£ s. d.

62 LIVIUS. Romische Historie Titi Liuij meniglich kurtzweilich vnd dienstlich zu lesen, 1514. *Colophon:* Gedruckt vnd geendet . . durch vleysz Johann Schöffers . . Tausent funff hundertt vñ vierzehen jare .

Small folio, *the same text and woodcuts as in the edition of* 1505; *vellum* *Mentz*, 1514 4 0 0

A new woodcut is added on the title-page, but the dedication on the back is unaltered (apparently through an oversight of Schoeffer). Engraved initials are substituted throughout for the little lower-case letters which had served simply as indications to the illuminator in the edition of 1505.

The text is a loose paraphrase of the Latin narrative, begun by Bernhart Schöfferlin and finished by Ivo Wittig.

63 HELDENBUCH. *Folio* 1 *a:* DAS HELDEN BUCH MIT SYNEN FIGUREN. *Folio* 1 *b: a large woodcut of the characters in the story. Fol.* 2 *a:* Die vorrede disses buchs Hye fahet an der helden buch, das man nennet den Wolfdietherich . . *Colophon:* Hie endet sich der heldēbüch mit synē Register, vnnd hat gedruckt Henrich Gran burger zu Hagenaw in dem kostē des wysen vnd fursichtigē her Hansen Knoblauch druckerher zu Straszburg. Anno M. d. ix. jar vff sāptag nach Assumptionis.

Small folio; *with* 229 *woodcuts; the title neatly mended; brown morocco extra, gilt edges, by* BEDFORD *Hagenau*, 1509 25 0 0

Most of the woodcuts are of the old rude Augsburg kind, and were cut probably many years before the date; but there are some newer engravings of the Strassburg type intermingled here and there. These were no doubt supplied by Knobloch.

The large woodcut on the back of the title is a striking composition (7 inches by 4⅞).

64 BONAVENTURA. Die Legend des heyligen vatters Francisci. Nach der beschreybung des Engelischen Lerers Bonauenture. *Colophon:* Gedruckt vnd vollendt, In der Kayserlichen Stat Nuremberg, Durch Hieronymum Höltzel., In verlegung des Erbern Caspar Rosentaler . . Tausent Funffhundert vñ Im Zwelfften Jare.

Small 4to. 57 *remarkable woodcuts, some full-page size, some half-page size, coloured; fine copy in brown morocco extra, gilt edges, from the Didot collection* *Nürnberg*, 1512 12 0 0

Some of the woodcuts are dated 1511 and 1512, and they were all designed for this work. Caspar Rosenthal may have prepared the drawings before he gave up his house to Höltzel.

65 JOSEPHUS. FLAVII IOSEPI IVDÆI περι αυτοκρατορος λογισμου. Hoc est de Imperatrice Ratione, deqve inclyto septem Fratrvm Macabæorum . . martyrio liber . . Small 4to. *with* 15 *full-page woodcuts; calf extra, gilt edges* *Excudebat suis typis Eucharius Ceruicornus* [*about* 1517] 5 5 0

Edited by Erasmus. It is a history of the martyrdom of the Maccabees and their mother, well illustrated. The last woodcut shows the translation of their bones to Cologne. The designs are excellent, and were probably produced by Anton von Worms.

66 MISSALE S'M CHORŪ ꝛ RITŪ EYSTETEÑ ECCLESIE. *Colophon:* Ad dei omnipotētis . . laudē . . mandato Reuerendissimi in christo patris . . . Gabrielis: Episcopi Eystetensis . . Ego Hieronymus Holtzel Ciuis Nurembergensis hos libros Missales fideliter impressi . . Anno salutis nostre . M.D.XVII . die . xvj . Mensis Julii . .

Folio, *a magnificent typographical production, printed in black and red, with woodcuts and woodcut initials: the* **CANON** *on ten leaves of* **VELLUM**; *in the original boards, covered with pigskin* (*Nürnberg*, 1517) 36 0 0

67 DIE GEYSTLICH STRASS. *Folio* 1: Die maynung disz büchleins.

Die geystlich strass bin ich genant
Im leyden Christi wol bekant . . .

Sm. 4to. *Gothic letter*, 40 *leaves*, 36 *lines per page*, 17 *woodcuts of the Stations of the Cross, a small wormhole in some leaves; stamped calf* *Nürnberg, Jobst Gutknecht, M.D.xxi. jar* (1521) 8 0 0

These engravings represent the actual still existing figures of the Passion carved by Veit Stoss in Nürnberg about 1510.

£ s. d.

68 GRÜNPECK. SPIEGEL DER NATURLICHEN HIMLISCHEN vnd prophetischen sehungen aller trubsalen, angst, vñ not, die vber alle stende, geschlechte, vnd gemaynden der Cristenheyt . . in kurtzen tagen geen werdenn, Durch den wirdigen hern Joseph Grünpeck zu Nurmberg beschriben. *Colophon:* Gedruckt zu Leypsick durch Wolffgang Stöckel . . 1522. Small 4to. *with* 13 *large woodcuts; fine copy in calf extra, gilt edges* *Leipzig*, 1522 2 10 0

There are twelve chapters, each with its special woodcut; and in this edition, the third one which represents the Wreck of St. Peter's Ship, has been doubly used, once as the title-illustration, and again in its proper place. In other editions, the design of the fifth chapter (the Church in Flames) seems to have been chosen for duplication. The book first appeared in 1508 at Nürnberg. Whether the original blocks, or copies of them, were used in 1522, is uncertain.

This "unworthy priest" read the signs of the future very clearly.

69 LUTHER (Martin) Von dem Eelichen Leben, D. M. Luther Durch ine gepredigt M.D.XXij. *At the end, on the tail-piece:* M.D.XXIII. Small 4to. 14 *leaves, with two very fine large woodcuts, one of them representing a wedding on the title-page, the other, which occupies the whole of the last page, being a bust-portrait of D. Mar. Luth as a young monk with a book in his hand; calf extra, gilt edges* (*Wittenberg*, 1523) 3 3 0

A curious and characteristic discourse. In referring to the Papal definitions of prohibited matrimony, he says "Die newndt ist irrthum, wenn mir Katharine vertrewet würdt . . " He only met Katharine von Bohre in 1524.

70 DAS NEW TESTAMĒT, So durch L. Emser säligē vteutscht . . Año 1529. *Colophon:* Gedruckt zu Leyptzick durch Valten Schumañ des Jars. M.D.xxix.—ANNOTATIONES Hieronimi Emsers . . 1529—2 vols. in 1, 12mo. *with* 38 *full-page woodcuts; in the original stamped pigskin* 1529 2 16 0

71 ALCIATUS. Viri clarissimi D. Andree Alciati Iuris consultiss. Mediol. ad D. Chonradum Peutingerū . . Emblematum liber. M.D.XXXI. *Colophon:* Excvsvm Avgvstae Vindelicorvm, per Heynricum Steynerum . . M.D.XXXI.—12mo. *title within woodcut border; 94 woodcuts of Emblems throughout the text; red morocco extra, gilt edges, fine copy* 1531 4 4 0

RARE FIRST EDITION of a celebrated book. The engravings are rudely executed from designs of no small merit.

72 LUTHER. Vthlegginge der Euangelien an den vörnemesten Festen . . dorch Martin. Luther. Ock mit schönen leffliken Figuren . . Magdeborg, by Hans Walther. M.D.XXXIII. 12mo. 33 *woodcuts, half-page size; in the original stamped pigskin, fine copy* 1533 3 10 0

73 ZERSTÖRUNG DES PAPSTTHUMS. VON DER ERSCHROCKLICHEN ZURSTÖRUNG vnnd Niderlag desz gantzen Bapstumbs . . Durch ain Hochgelehrten . . vor sehr vil Jaren beschriben . . sm. folio, *a curious work, with* 101 *fine woodcuts in the style of the best Basel artists, fine copy in old calf gilt, from the Enschede library at Haarlem*

s. l. et a. (1553 ?) 20 0 0

The first large woodcut contains the figure of Pope Joan ("Angnes ein Weib aus Engelant Johanes der sibent genant, A. 851") mounted on the Beast with seven heads, with several princes kneeling before her.

The artist's name is unknown; but his work has been conjecturally attributed by Didot to the hand of Lukas Cranach the younger.

The text which professes to be much older than the date of printing, is in coarse rhyme. The volume was printed perhaps at Wittenberg.

74 MISSALE SECUNDUM RITUM AUGUSTENSIS ECCLESIE diligenter emendatum ꝛ locupletatum: ac in meliorem ordinem qꝫ antehac digestum . Mandato ꝛ impensis . . Othonis . . Episcopi Augustani . . excusum. Anno salutis 1555. Folio, *printed in red and black with the Music; the title and several other leaves decorated with fine woodcut borders; the* **CANON PRINTED ON EIGHT LEAVES OF VELLUM**

£ s. d.

with a large woodcut of the Crucifixion; in the original oaken boards, covered with stamped pigskin, with metal bosses

Dilinge in edibus Sebaldi Mayer . Anno . . millesimo quingentesimo quinquagesimo quinto : mense Julio (1555) 21 0 0

A magnificent example of typography and illustration. The woodcuts, which include a large and beautiful design of the Virgin and Child with the patron saints of Augsburg, and the arms of the episcopate, bear the initials of MG., *i.e.* Matthias Gerung of Nördlingen.

75 STUMPFF (Johann) KEYSER HEINRYCHS DES VIERDTEN . . fünfftzigjärige Historia: von seinem läben vnd thaaten . . ausz den alten waarhafften Latinischen Gschichtschrybern . . gezogen, mit schönen Figuren beziert . . Getruckt zu Zürych, bey Christoffel Froschouer, im Jar M.D.LVI.

Small folio, *with* 103 *woodcuts of various sizes; fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides*

Zürich, 1556 7 7 0

76 CALVIN. Johannis Caluini Vermanung von der Papisten Heiligthumb . . verdeudschet [von Jacobus Eysenberg], 12mo. *with* 48 *woodcuts; vellum* *Wittemberg durch Georg Rhawen Erben*, 1557 2 0 0

The Holy Coat is handled in this treatise on the Relics.

77 LYCOSTHENES [*i.e.* CONRAD WOLFFHART.] Prodigiorvm ac Ostentorvm Chronicon . . ab exordio mundi usque ad hæc nostra tempora . . conscriptum per Conradvm Lycosthenem . . *Colophon:* Basileæ, per Henricvm Petri . . M.D.LVII. Small folio, *with* 1520 *woodcuts of various size, quality, and character, a few of them bearing the monograms of David Kandel and Heinrich Holzemüller; purple morocco extra, gilt edges* *Basil.* 1557 7 10 0

A very curious compilation of strange things; partly derived, according to the title, from personal observation of the author.

78 BIBEL—ALT VND NEW TESTAMENT . . durch Doctor Johañ Ecken . . verdolmetscht . . Getruckt zu Ingolstat durch Alexander vnd Samuel Weissenhorn gebrüder . Anno . M.D.LVIII. stout small folio, *with* 103 *woodcuts (copies after Leigel, Holbein, and Cranach); in a sixteenth-century stamped pigskin binding* *Ingolstat*, 1558 1 16 0

79 KELLER. Künstliche vnd aigendtliche bildtnussen der Rhömischen Keyseren, jhrer weybern vnd kindern . . ausz dem Latin . . vertheutst durch Diethelmē Kellern . . Zürych bey Andrea Geszner im Jar 1558.

Small 8vo. *over* 600 *woodcuts in white upon black, representing medals with the effigies of sovereigns; fine copy in stamped hogskin Zürich*, 1558 2 12 6

The series of illustrations, chiefly from coins, includes modern as well as ancient monarchs. Among the later ones are Henry VIII, Edward VI,—very good likenesses too.

80 (ARS MORIENDI.) KUNST WOL ZUSTERBEN. Ein gar nutzlichs hochnotwendigs Büchlin . . mit schönen Exempeln vnd Figuren gezieret, vnnd durch Adam Walasser inn Truck verfertiget. Getruckt zu Dilingen, durch Johannem Mayer . M.D.LXIX.

12mo. *with* 23 *full-page woodcuts; in the original boards, covered with stamped calf* 1569 2 2 0

The chief woodcuts are imitations of those in the old Ars Moriendi. Adam Walasser compiled the text, of which the only interesting portion is a polite death-bed dialogue between the Devil and the Sick Man.—Although the title is dated 1569, the book was not finished till 1570, as appears from the circumstances that, on the leaf preceding the register, the author records the death of his friend John Stotzinger in Feb. 7, 1570.

d. Artists with or without Monograms.

Michel Wolgemuth:

81 (SCHATZBEHALTER) A collection of the 96 grand folio woodcuts which were designed by MICHAEL WOHLGEMUTH, and may be called the finest work of the kind produced in Germany before Dürer, *cut out and mounted in a folio volume, hf. bd.* (*Nürnberg*, 1491) 10 10 0

The entire set of illustrations is here. They are thus arranged: (1), 2-15, (16) 17-25, 25 zum andern Mal, 26-35, (36), (37), (38), 39, 39 zum andern Mal, 40-42, (43),

Michel Wolgemuth—*continued.* £ s. d.

44-46, 46 zum andern Mal, 47-62, (63), 64-67, (68), 68 zum andern Mal, 69-71, 71 zum andern Mal, 72-87, (88), (89), (90), (91).

Only one of the cuts bears a signature, namely the nineteenth, in which Jephtha's daughter advances to meet her daughter. There is a large W on the banner,—an initial which Bartsch was inclined to refer to Wenzel of Olmütz, but which is now assigned to Wohlgemuth.

82 NUREMBERG CHRONICLE. *Fol.* 1: Registrum huius operis libri cronicarum cū figuris et ymagĭbus ab inicio mūdi. *Colophon on folio* CCLXVI: Completo in famosissima Nurembergensi vrbe Operi de hystorijs etatum mundi. ac descriptione vrbium . felix imponitur finis. Collectum breui tempore Auxilio doctoris hartmāni Schedel . . Anno xpi Millesimo quadringentesimo nonagesimotercio . . *Colophon on last page:* Adest nunc studiose lector finis libri Cronicarum . . hunc librum dominus Anthonius koberger Nurembergę impressit. Adhibitis . . Michaele wolgemut et wilhelmo Pleydenwurff . quarum (*sic*) solerti . . animadversione . . figure inserte sunt . Consummatū autem duodecima mensis Iulij . Anno salutis nre . 1493. Folio, *with 2 world-maps, and about 2500 woodcuts from the designs of Wolgemuth and Pleydenwurff; a few leaves slightly wormed; calf* (16⅜ *by* 11⅝ *inches*) 1493 18 0 0

83 ——— another copy, *larger and in excellent condition, brown morocco* (17 by 12 inches) 1493 20 0 0

84 ——— the same, folio, *the title mended, but the copy remarkably large and fine, bound in pigskin by Clarke* (18¾ *by* 12½ *inches*) 1493 31 10 0

COLLATION: twenty preliminary leaves; ff. I-CCLXVI; five unnumbered leaves; ff. CCLXVII-CCXCIX; and one leaf unnumbered.

85 ——— another copy, THE FINEST AND LARGEST KNOWN, *in brown morocco extra, gilt edges, by Bedford* (18½ *by* 12¾ *inches*) 1493 63 0 0

As appears from two inscriptions in this copy, it was presented by Adolf, Prince of Anhalt (and Bishop of Merseburg) to the Church of St. John at (Merseburg?) in 1520.—It has two leaves more than the three preceding copies; that is, a blank leaf before, and a blank leaf behind, the five printed leaves of the Sarmatia. Thus there are five blank leaves altogether in it, including those which are numbered 258, 259, 260.

Albert Dürer:

86 DÜRER'S ENGRAVED WORKS, *impressions from wood, copper, and iron, mounted on thick brown paper, and bound in* 2 vols. impl. folio, *containing* 265 *pieces as described below; hf. vellum, gilt edges* 1497-1700 136 0 0

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DÜRER'S OWN ISSUES.

35 Engravings. (Bartsch's Nos. 14, 24, 26, 30, 32, 37, 39, 40, 43, 53, 55, 57, 60, 61, 63, 69, 71, 72, 73, 75, 78, 79, 80, 82, 87, 88, 90, 91, 95, 97, 99, 100, 102, 103, 105.)

1 Engraving. An undescribed group of Five Dogs, by Dürer.

114 Woodcuts. (Nos. 2, 3, 4-15, 17, 19-48, 50, 51, 53, 56, 59, 61, 62, 64-74, 76-97, 99-102, 104, 107, 108, 110-114, 116-123, 125-128, 136, 137, 139, 155, 163.)

3 Woodcuts. A varying issue of No. 13, and a better duplicate of No. 9; as well as a varying issue of No. 84.

8 Woodcuts. (Nos. 10, 13, 17, 18, 24, 25, 26, 41 of Bartsch's Appendix to Dürer.)

DÜRER'S DESIGNS REPRODUCED BY OTHERS.

53 Engravings. (Nos. 1B, 3-15, 17, 21, 25, 29, 31, 31A, 32-42, 46-52, 56, 58, 58A, 66, 71, 74, 77, 86A, 89, 90, 96 two different copies, 98, 101A, 104.)

2 Engravings by Peter Overat, one an enlargement of No. 39, the other a reduction of No. 77.

17 small engraved copies of the Little Passion.

1 Woodcut. (No. 156A.)

DESIGNS BY OTHERS; 29 plates and 2 woodcuts.

Albert Dürer—*continued.* £ s. d.

This collection might, by a little additional gathering, become a very fine assemblage of Dürer's prints and woodcuts. Many prints of great rarity are comprised in the copper-plate series, as for instance, the fine copy of No. 100 (*i.e.* the Armorial plate with the Cock); the fine St. Hubert (No. 59); the Amymone (71), etc.

The collection comprises:

THE LIFE OF THE VIRGIN, *complete.*

THE LARGE PASSION, *complete.*

THE APOCALYPSE, *nearly complete* (13 out of 16 impressions).

THE LITTLE PASSION (woodcut), *nearly complete* (33 out of 37 impressions).

OF THE LITTLE PASSION (engraved) there is Hopper's contemporary copper-plate reproduction.

87 REVELATIONES SANCTE BIRGITTE. *On reverse of title:* Prologus in librum Celestium reuelationū sancte Birgitte nouiter cum figuris impressum . . Small folio, *with several large and small woodcuts, from the designs of Albert Dürer; in a sixteenth-century stamped calf binding, rebacked* *Anthon. Koberger, Nuremburgen.* 1500 10 0 0

There is no signature to the designs, but the critics are now agreed that Dürer, in his earlier period, was the creator. Some of them are of full-page size. The date of the book looks ambiguous in the colophon, and has sometimes been taken for 1521. It is M.CCCCC.XXI. mensis Septembris : *i.e.* 21 September, 1500.

The book is bound up with Cassiani Opera, Colon. 1511.

88 HROSVITA. OPERA HROSVITE illvstris virginis et monialis Germane gente Saxonica orte nvper a Conrado Celte inventa . . *Colophon:* . . Impressum Norunbergæ sub Priuilegio Sodalitatis Celticæ . . Anno christi Quingentesimo primo supra Millesimum . . A P. Small folio, *printed in Roman letter, with eight grand woodcuts, full-page size* [by Albert Dürer]; *hf. bd.* £12; or, *a fine large copy in German boards* [*Nürnberg, privately printed in the Ædes Pirkheimerianæ,*] 1501 18 0 0

89 ——— the same, *a fine copy in old calf neat, from the Marlborough library* 1501 25 0 0

The critics are greatly divided on the question whether these unmarked woodcuts were really executed by Dürer, or by another whose name no one even pretends to guess at. The friendship between Pirkheimer and Dürer, the circumstance that the book was printed in Pirkheimer's house, and the fact that no other artist in Nürnberg at the time is known who could have done such work,—ought to set doubts at rest.

90 CELTES (Conrad). Conradi Celtis Protvcii primi inter Germanos imperatoriis manibvs poete lavreati Qvatvor Libri Amorvm . . *Colophon:* Absoluta . . Anno MD. noui seculi II. kalē. Febru. Impressa autem Noribergæ eiusd' anni Nonis Aprilibus . Sub priuilegio Sodalitatis Celticæ . . A P.

Smallest folio (4to.) *in Roman letter, with 9 woodcuts, full-page size, and a folding view of the city of Nürnberg, fine copy in olive morocco extra, gilt edges*

Nürnberg [*privately printed in the Ædes Pirkheimerianæ,*] 1502 25 0 0

Three of the woodcuts are certainly by Dürer: the one on the back of the title, which represents Celtes presenting his book to the Emperor; the figure of Philosophy, which bears the artist's mark (a D within an A); and the one on the last page of the book representing Apollo and Daphne, which bears the escutcheons of Pirkheimer and his wife.

91 MAXIMILIAN'S ARCH OF TRIUMPH (EHRENPFORTE). A COMPLETE COPY OF THIS MARVELLOUS WORK OF ART, *in 50 pieces which form when put together a grand tableau, about 10 feet by 9* *Nürnberg,* 1515-59 180 0 0

THE RAREST OF ALL DÜRER'S WORKS. The fingers of one hand will probably suffice for the numeration of extant perfect copies; and such as there are, perfect or imperfect, are now locked away in the public Museums.

The drawings were begun by Dürer in 1515, and can hardly have been finished in 1519 when the Emperor died. The long task of

Albert Dürer—*continued.* £ s. d.

engraving was probably not yet completed even at Dürer's death in 1528; and it does not seem that the whole of the pieces had been gathered for complete issue till 1559. This date appears upon one of the portrait-borders with the address of the bookseller in Vienna, who had become the owner of the stock, and who must be regarded as having published the only complete copies known.

No other work of Dürer's possesses the extraordinary comprehensiveness and manifold character of this one. In the Ehrenpforte, we obtain pictures of battles, sieges, pageants; portraits innumerable; imaginative and symbolical designs; large examples of grandiose architectural work, with a vast variety of ornamental accessories;—in fact, a combination of all the phases of art in which Dürer's mighty genius was manifested.

"La grande rareté de cet ouvrage dont les collections les plus riches ne peuvent offrir tout au plus que quelques pièces détachées, porte à croire qu'il n' a été tiré des planches qu' un trés petit nombre d'exemplaires."—*Bartsch.*

92 ——— EHRENPFORTE. ARC TRIOMPHAL de l'Empereur Maximilien gravé en bois d'apres les dessins d'Albert Durer [publié par Bartsch], impl. folio, 50 *pp. of wood-engravings impressed from the original woodblocks, said to have been executed by Nieronymus Resch; with a Supplement of 3 pp. reproducing, in etching, twenty last blocks of the original set; bds. uncut* *Vienne*, 1799 12 0 0

The only original set known to Bartsch had been issued in 92 sections; but in the stock of woodblocks (still extant), twenty of those sections were missing. The editor arranged them so that he reckons his original blocks as 1-53, which he reprinted upon 43 pages or leaves; and then added the twenty lost fragments upon three etched leaves.

93 MAXIMILIAN'S TRIUMPHAL CAR (TRIUMPH-WAGEN) Currus hic triumphalis Maximiliani Cæsaris . . ad honorem Inuictissimi ac gloriosissimi Principis diui per Albertum Durer delineatus est . . Excogitatus et depictus est Currus iste Nurembergæ . Impressus vero per Albertum Durer Anno MDXXIII.

8 sheets in 4, forming a long tableau *Nürnberg*, 1523 70 0 0

SECOND ORIGINAL ISSUE, EXCESSIVELY RARE. The first issue (in 1522) differs only in having the inscriptions partly in Latin and partly in German.

This is regarded as Dürer's finest effort in the art of wood-engraving, and is eagerly, but vainly, sought for by many collectors. The artist is supposed to have drawn with his own hand the designs upon the woodblocks.

94 DÜRER. ETLICHE VNDERRICHT ZU BEFESTIGUNG der Stett Schlosz vnd flecken. *Colophon:* Gedruckt zu Nürenberg . . Anno. M.CCCCC.XXvij . . Small folio, *numerous woodcuts and diagrams, the last one coloured (a very large folded panorama of a city besieged); fine copy in the original limp vellum wrapper* *Nürnberg*, 1527 10 0 0

COLLATION: Title, with the imperial escutcheon emblazoned, and (on the reverse) Dürer's dedication to King Ferdinand, ½ leaf; signature A, 4 leaves (of which the third is a folded diagram, double-leaf size); B, 4 leaves (of which the second and the fourth are double-leaf size, folded); C, 6 leaves (of which the second and the fourth are double-leaf size, folded); D, 5 leaves (of which the third is a double-leaf folded); E, 4 leaves (of which the first and third are doubled); F, 2 leaves (both doubled); Errata, 1 leaf; large coloured panorama of a city with landscape background, besiegers and defenders in various groups outside (consisting of four leaves united, 31 by 12 inches).

Albert Dürer—*continued.* £ s. d.

95 Alberti Dureri clarissimi pictoris et Geometræ de Sym̄etria partium in rectis formis hūanorum corporum, Libri in latinum conuersi . . *Colophon on leaf* 79: Norimbergæ . . M.D.xxxij. In ædib. viduæ Durerianæ.—Clariss. Pictoris et Geometræ Alberti Dureri de varietate figurarum et flexuris partium ac gestib. imaginum libri duo . . *Colophon on leaf* 58: Finitum opus Anno a salutifero partu . 1534. 9. Cal. Decemb. Impensis viduæ Durerianæ, per. Hieronymum Formschneyder Norinbergæ.

2 vols. in 1, sm. folio, *outline woodcut figures of naked men and women, etc.; fine copy in blue morocco extra* *Nürnberg*, 1532-34 8 8 0

Collation: A-E in sixes, F four leaves, G-N in sixes, O three leaves; a-d in sixes, e six leaves folded in five, f six leaves folded in five, g and h in sixes, i six leaves in five, k six leaves (the last one a blank).

95*——— Samson Killing the Lion (B 2) Adoration of the Kings (B 3) and the Last Supper (B 53)—3 *leaves, folio* 1523 *etc.* 3 16 0

Urs Graf:

96 [RINGMANN (Matthæus)] Der text des passions oder leydens christi aus3 den vier euangelisten zusammen in ein sinn bracht mit schönen figuren. R egier dein hertz . . *Colophon:* Hie endet sich der passion, das ist die historien des leydens vnd sterbēs christi Jesu . . vō latin in das deutsch gefürt. . Getruckt von Johannes knoblouch zu Straszburg, In dem iar als man zalt. M . ccccc . vij .

Small folio, 25 *full-page woodcuts, all but one of them by V. G.; fine copy in brown morocco, from the Didot collection* *Straszburg*, 1507 15 0 0

Collation: A-F in sixes, except D which has four leaves; = 34 leaves.

A grand series of illustrations, which are attributed to Urs Graf, then a young man of one or two and twenty. There is said to be an issue of the same cuts made in 1506; but the probability is that the book was produced first in 1507 in two issues, one with Latin, the other with German text. This text was the work of Ringmann Philesius, whose name "Ringmannus" is formed acrostically from the ten lines of verse on the title, beginning (as above) "Regier dein hertz." In the colophon of the German issue he states that he had translated from the Latin, and in the Latin issue he professes to have translated from the German. He was the author of both.—The twenty-fifth woodcut is a Resurrection by J. Wechtlin, and was used as a fitting close for the series of twenty-four designs by Urs Graf.

97 Passionis Christi vnvm ex quattuor euangelistis . Ringmannus Philesius ad lec. Mira arte . . *Leaf* 26: Ringmannus Philesius Vogesigena Iacobo Vimphelingo præcep. Sal. d. . .

Small folio, 26 *woodcuts (one of them a repetition) by V. G.; a little wormed, the copy nevertheless a good one, in the original boards half covered with pigskin* *S. n.* [*Strassburg, Knobloch*, 1507] 7 10 0

The "Resurrection" by Wechtlin was omitted in this issue, and the proper corresponding design by Urs Graf substituted for it. The twenty-fourth design (the Women at the Sepulchre) is given twice, and the number of woodcuts thereby raised to twenty-six.

It is quite evident that the twenty-fifth design of Urs Graf appeared here for the first time and had never been given in any preceding German issue, notwithstanding Nagler's assertion that the German issue of 1506 contains it, as well as Wechtlin's design.

98 RINGMANN. Passio domini nostri Ihe-su Christi . . additis sāctiissimis exquisitissimisq3 figuris . . Rigmannus Philesius ad lecto. M ira arte . . *Colophon:* Mathias Hupfuff imprimebat. Argen. Anno . M.D.XIII.

Small folio, *Roman letter*, 26 *full-page woodcuts (all but one by V. G.); red morocco extra, gilt edges* *Strassburg*, 1513 9 0 0

Collation: 30 leaves, marked A-E in sixes.

In this issue also, the design by Wechtlin was omitted; and the entire 25 designs by V. G. given without any repetition. The number of cuts was, however, raised to 26 by the introduction of a small Resurrection between Nos. 24 and 25. It was an imitation of Wechtlin's, produced by an inferior hand.

Hans Baldung Grün:

	£	s.	d.
99 GAYLER VON KAYSERSPERG[(Johann) Das buch Granatapfel . im latin genant Malogranatus . . small folio, *in the original boards with stamped hogskin back, fine copy* *Straszburg, Johann Knoblauch,* 1511	5	0	0

With six very large woodcuts, full-page size, one of which bears the artist's monogram as H B, another as H B G. These fine designs used to be attributed to Hans Brosamer and Hans Burgmair, but the editor of the Monogrammisten has shown that they should be assigned to Hans Baldung.

100 WYLE (Nicolaus von) Translatzion oder tütschungē des hochgeachten Nicolai von Wyle: den zyten Statschriber der Stat Esselingen: etlicher bücher Enee siluij: Pogij florētini: Felicis hemerlin: doctoris. Mit sumpt andern schryfften . . *Colophon:* Flyszigelichen geordnet vnd getruckt Iohānes Bryse: Burger tzu Straszburg: tzum Thiergarten. Vff Sant Iohans enthouptung tage. Anno dni .M.ccccx.

Small folio, with 19 *woodcuts of various sizes; fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides* *Strassburg,* 1510 — 15 15 0

Collation: 8 preliminary leaves; sign. a-y in sizes, z in eight leaves = 148 leaves.

A rare book containing a number of interesting pieces popularized and introduced to German literature. Among them are works of Petrarch, Poggio, Æneas Sylvius, etc., and they include the stories of Eurialus and Lucretia, Guiscard and Sigismunda, De Amoris Remedio, Hemmerlin's Rich Beggars, Lucian's Golden Ass, Jerome of Prague's Burning, etc. The book ends with an amusing essay by Wyle himself upon the misuse of words and titles, and ambiguous spelling. (He wrote in the fourteen sixties and seventies.)

Some of the woodcuts are by Hans Baldung Grün whose monogram appears upon the large woodcut illustrating Lucian's Golden Ass.

Hans Scheuffelin:

101 PINTER (Ulrich). Speculum passionis domini nostri Ihesu Christi . . *Colophon:* Speculum de passione domini nostri Ihesu christi . cum textu quatuor euāgelistarū . . cum figuris pulcris . . & stupendis mysteriis sanctissime crucis per doctorem Vdalricū Pinder cōuexū: & in ciuitate impiali Nurenbergen . bene visum & impressum . . M.CCCCC.vii. Die vero . xxx . mensis Augusti.

Small folio, *printed in Roman letter, with* 40 *full-page woodcuts, and* 37 *small ones, the best of them by* Hans Scheufelein; *fine copy in morocco, gilt edges* *Nürnberg,* 1507 — 20 0 0

Collation: 91 leaves, with signatures A-O in sixes, P in four, and Q in three leaves.

Scheufelein was hardly twenty years of age when he furnished the designs (probably half the number of the larger series) which make this volume the finest of the Passion books issued in 1507. Only two of them bear his signature, a monogram of S and H, with two small shovels *en sautoir.* A third is also signed, but the mark is altered or unfinished and cannot be quite identified with that of the others.

102 DOCTRINA, VITA ET PASSIO IESV Christi, Iuxta Noui Testamenti fidem & ordinem, artificiosissime effigiata. Lere, Leben, vnnd Sterben Iesu Christi . . Francoforti, Apud Christianum Egenolphum. *Colophon:* Getruckt zu Franckenfurt, am Meyn, Bei Christian Egenolff. M.D.XXXVII.

Small 4to. 73 *fine large woodcuts from the designs of Scheufelin whose monogram is given on the title and also on most of the cuts; fine tall copy in red morocco extra, gilt edges* *Frankfurt,* 1537 — 30 0 0

Collation: 40 leaves, with signatures A-K in fours, of which the last leaf is blank.

103 ——— another issue of the same . . Bei Christian Egenolff . M.D.L.

Small 4to. 73 *woodcuts; fine and very large copy in purple morocco extra, gilt edges* *ib.* 1550 — 18 0 0

Hans Springinklee:

104 BIBEL. Das Alte Testament mit fleyss verteutscht, M.D.XXIIII. [*The Pentateuch only.*] Folio, *the frontispiece of the praying St. Jerome illuminated, but the other* 31 *woodcuts* (*one large one by Hans Springinklee and thirty small ones*) *uncoloured; bd.*

[*Nürnberg, Peypus*] 1524 — 3 10 0

Hans Burgmair: £ s. d.

105 TEWRDANK. **FIRST EDITION,** *Title:* Die geuerlicheiten vnd eins teils | der geschichten des loblichen streyt | paren vnd hochberumbten helds | vnd Ritters herr Tewrdannckhs. *Dedication on leaf* 2: Aller gnedigister herr . . Geben zu Nuremberg am ersten tag des Mertzen Anno domini Tausent fünff hundert vnnd im sybentzehenden Jar . . Melchior Pfintzing . . *Colophon:* Gedruckt in der Kayserlichen Stat Nürnberg durch den Eltern Hannsen Schönsperger Burger zu Augspurg. Folio, **FIRST EDITION,** *with the earliest impressions of the* 118 *grand woodcuts designed by Hans Burgmair; the title inlaid; beautiful and large copy in old French citron morocco extra, gilt edges (by Padeloup)* *Nürnberg,* 1517 140 0 0

106 ——— another copy, *extraordinarily large and fine, in red morocco extra, gilt edges* (14⅝ *by* 10⅛ *inches*) (1517) 180 0 0

This first edition is vastly superior to the second one, in its paper, the carefulness of the type work, and the beauty of impressions. It was apparently not a published book, but issued only for private distribution.

107 ——— Second Edition. *Title:* Die geuerlicheiten vnd eins teils | der geschichten des loblichē streit | baren vnd hochberumbten helds | vnd Ritters Tewrdannckhs. *On the reverse:* Mit gnaden vñ Priuilegien . . *Leaf* 2: Aller gnedigister herr . . *as in the first edition. Colophon:* Gedruckt in der Kayserlichen Stat Augspurg durch den Eltern Hansen Schönsperger in Jar Tausend fünffhundert vnd in Neuntzehenden.

Small folio, *with the same* 118 *woodcuts as in the first edition; hf. bd.* *Augsburg,* 1519 20 0 0

108 ——— another copy, *large and fine* (14 × 9½ *inches*); *in old French red morocco extra, gilt edges (by Derome le jeune)* 1519 50 0 0

This second copy has a beautifully written list of illustrations, in French, occupying five leaves, inserted at the end.

First published edition, and still, notwithstanding its inferiority to the first issue, a splendidly fine and handsome book. The imperial privilege to the printer appeared for the first time in the 1519 edition.

109 DER WEISS KUNIG. A set of 245 unnumbered full-page woodcuts, *early proof impressions of the original blocks prepared from the designs of* Hans Burgmair, Hans Scheufelin, *and* Hans Springinklee; in 1 vol. small folio, *red morocco extra* (*Nürnberg, about* 1518-50) 105 0 0

The entire set of original designs amounted to 249 pieces, designed for the most part by Burgmair in illustration of the romantic history of the Emperor Maximilian which had been written by Marx Treitzsaurwein. A few early impressions were taken; and one of them, in the Imperial Library at Vienna, contains the whole set of 249.

The book was first published in 1775 when Bartsch issued the German text, with 237 woodcuts; all but one of these woodcuts were impressions from the original somewhat damaged blocks, which still remained in existence. The 237th was a new engraving copied from one of the thirteen of which the blocks had been lost. In 1869, Tross of Paris caused eight others of the thirteen to be reproduced in facsimile for issue as a supplement to the edition of 1775.

A set such as is now offered is of extraordinary rarity and value. The four absent pieces are Nos. 156 and 199 of Bartsch's numeration, and Nos. 11 and 12 of his extra thirteen.

Hans Burgmair—*continued.* £ s. d.

110 WEISS KUNIG. Another set of early impressions, 190 out of the regular 236, and nine out of the twelve extras, together 199 pieces, *bound in one vol. red morocco* 1518-50 40 0 0

111 ——— DER WEISZ KUNIG. Eine Erzehlung von den Thaten Kaiser Maximilian des Ersten von Marx Treitzsaurwein zusammengetragen . . Herausgegeben aus dem Manuscripte [von BARTSCH]. Small folio, *with impressions of the* 237 *woodcuts; hf. bd.* UNCUT *Wien*, 1775 10 0 0

Two hundred and thirty-six out of the 249 original blocks were preserved in Vienna till Bartsch's time.

112 ——— the same, THICK AND FINE PAPER; *calf neat* 1775 15 0 0

113 ——— another copy, also on THICK PAPER, *but without three of the woodcuts* (Nos. 103, 105, and 130); *hf. bd.* 1775 10 0 0

114 ——— another copy, FINE PAPER (*to which is added the* Supplement of 8 woodcuts *produced in Paris by Tross in* 1869); *red morocco extra, gilt edges* 1775-1869 20 0 0

114* ——— SUPPLÉMENT . . folio, 8 *woodcuts not found in the editions of* 1775 *and* 1799; *sd.* *Parrs, Tross*, 1869 0 10 0

115 THE TRIUMPH OF THE EMPEROR MAXIMILIAN: a collection of 50 original impressions of the large and beautiful woodcuts after BURGMAIR'S designs, *mounted, and enclosed in a half blue morocco portfolio* (*Nürnberg*, 1516-19) 24 0 0

Only two collections of original impressions are recorded by Bartsch; both in public libraries, and each wanting about 50 leaves.

116 ——— a set of early impressions of the entire 135 blocks, *mounted and bound in oblong atlas folio, half blue morocco* (*Vienna*, 1778) 18 0 0

Taken about 1777-78 apparently for Bartsch, before his preparation of the complete edition which appeared in 1796.

117 ——— Le Triomphe de l'Empereur Maximilien I, en une suite de cent trente cinq planches gravées en bois d'après les desseins de Hans Burgmair, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc Treitzsaurwein, oblong roy. folio, FINE PAPER, 135 *magnificent full-page woodcuts, the text in German and French, half morocco* *Vienne*, 1796 12 0 0

The finest and most magnificent work produced by Burgmair. Nagler suggests that Dürer gave him assistance in the drawing of the numerous designs, but this is questionable. The names of the seventeen engravers (Jerome, Resch, Jost Negker, and others) are known. They include that of Hans Scheufelein who may have given Burgmair help in the designs as well as assisted to translate the designs into woodcuts.

118 IMAGES DE SAINTS ET SAINTES issus de la famille de l'Empereur Maximilien I, en une suite de cent dix neuf planches . . d'après les dessins de Hans Burgmaier [publiées par Bartsch], large folio, *with* 119 *fine impressions from the original woodblocks, which were engraved in* 1518-19; *hf. morocco* *Vienne*, 1799 5 5 0

119 ——— the same, *a fine large copy in hf. olive morocco, uncut* 1799 6 10 0

It is said that only a single copy of the early impressions is now extant.

120 THOURNIER, KAMPFF, VNND RITTERSPIEL, Inn Eroberunge aines Gefährlichenn Thürns, vnnd Zauberer Schloss, Auch der Abentheurlichen Insell, vnnd Güldin Schwerdts. Zu Ehren dem . . Hernn Philipsen Princen ausz Hispanien ꝛc. Zu Bintz vnd Marienberg Ritterlich gehalten . . . *Colophon:* Franck. Chr. Egen. An. M.D.L. Small folio, 15 *woodcuts after Burgmair; brown morocco extra, lined with crimson morocco, gilt edges* *Frankfurt, Egenolf*, 1550 18 18 0

A pageant so rare as to be generally unknown. On the 22nd of August, 1550, Charles V accompanied his son Philip (afterwards Philip II of Spain), on a visit to Marienbourg where they were received by the Emperor's two sisters, Marie, Queen of Hungary and Ruler of the Netherlands, and Eleonore, Queen of France. A number of knightly sports and masques were celebrated during several days, and the minute record is illustrated with curiously apt engravings from the Teurdank.

Heinrich Steiner (Burgmair, Scheuffelin, etc.):

£ s. d.

121 CICERO. Officia m.t.c. Ein Buch, So Marcus Tullius Cicero der Römer, zu seynem Sune Marco. Von den tugentsamen ämptern vnd zugehörungen, eynes wol vnd rechtlebenden Menschen, in Latein geschriben, Welchs auff begere Herren Iohansen von Schwartzenbergs ꝛc. verteutschet, Vnd volgens, Durch jne, in zyerlicher Hochteutsch gebracht . . M.D.XXXI. *Colophon:* Gedruckt in der Keyserlichen Statt Augspurg, durch Heynrichen Steyner. Vollendet am. XXIX. tag Aprilis. Im M.D.XXXI. Iar.

Small folio, *with* 103 *fine woodcuts; brown morocco extra, gilt edges, with the Seillière arms on the sides* 1531 12 12 0

There is a good deal of discussion on the subject of these designs, in the Monogrammisten, in Bartsch, and elsewhere; which might have been avoided if the preface of this book had been consulted. We learn from it that all the woodcuts had been ready for printing in 1520, a date which may be held to justify the assignment of the drawings to Burgmair. One of the designs (on fol. 78) bears the well-known initials H. B in a regular form; another (on fol. 73) has H.bh with H. W., probably a redrawing by Hans Wolff of H. B's design. The large portrait of Schwartzenberg was redrawn from Dürer's work by a man whose mark is B traversed by I (often supposed to be Iohann Burgmair), and is probably the latest addition made to the illustrations, having been suggested by the Freyherr's death in 1528.

122 PETRARCA. Franciscus Petrarcha. Von der Artzney bayder Glück, des guten vnd widerwertigen. Vnnd wess sich ain yeder inn Gelück vnd vnglück halten sol. Auss dem Lateinischen in das Teutsch gezogen . . Gedruckt zu Augspurg durch Heynrich Steyner . M.D.XXXII.

Small folio, *with* 257 *large woodcuts; fine copy in brown morocco extra, gilt edges, the Seillière arms on the sides* *Augsburg*, 1532 24 0 0

First Edition of a set of illustrations which are among the most interesting and imaginative of their class and time. The designs are usually attributed to Burgmair, who is said to have completed them in 1520. The dedication by Georg Spalatinus to Sigmund Grimm and Marx Wirsyng is dated 1521; but the book evidently remained unpublished till the MS. and the blocks came into Stayner's hands. The privilege is dated 1531.

123 THUCIDIDES, der aller thewrest vnd dapfferest Historien schreiber, von dem Peloponnenser krieg . . Durch den Achtbarn ꝛc. herrn Hieronymum Boner . . inn Teutsche sprach verwendet . M.D.XXXIII. *Colophon:* Getruckt vnd Volendet inn der Kayserlichen statt Augspurg, durch Heynrich Stayner, den XVI. tag Iunij. im .M.D.XXXIII. Iar.

Small folio, *with* 51 *bold woodcuts (including repetitions); sd.* *Augsburg*, 1533 4 0 0

Of these woodcuts, four are attributed to Burgmair, two bear the mark of Scheuffelein, and the others are by the unknown artist who worked for Steyner (if it were not Steyner himself).

Collation: 4 preliminary leaves, ff. 1-169, and a blank leaf.

124 REYCHENTHAL (Ulrich von). *Title:* Das Concilium. So zu Constantz gehalten ist worden, Des jars do man zalt von der geburdt vnsers erlösers M.CCCC.XIII. Jar . . *Colophon:* Gedruckt vnd vollendet inn . . Augspurg, durch Heinrich Steyner . . M.D.XXXVI. Small folio, *with* 52 *large woodcuts, most of them full-page size, and nearly* 1100 *woodcut escutcheons of the dignitaries present at the Council; fine copy, vellum binding* *Augsburg*, 1536 8 8 0

The author mentions himself on folio 52, in the words "und was die Mess also, als dann ich Ulrich von Reychenthal dasselb sahe, als wol als die Griechen." The woodcuts, none of which is signed, are free copies of those in the 1483 edition.

125 HOMER. Odyssea, Das seind die aller zierlichsten vnd lustigsten vier vnd zwaintzig bücher des . . Vatters aller Poeten Homeri von der zehen järigen irrfart . . Vlyssis beschriben, vnnd erst durch Maister Simon Schaidenreisser, genant Mineruium . . mit fleisz zu Teutsch transzferiert . . Alexander Weissenhorn, Augustæ Vindelicorum excudebat. Anno. .M.CCCCC.XXXVIII.

Small folio, *with* 19 *woodcuts; bds.* *Augsburg*, 1538 3 0 0

The illustrations are from good designs, but they bear no monogram or mark. The translation is in German prose.

Heinrich Steiner (Burgmair, Scheuffelin, etc.)—*continued.* £ s. d.

126 BRUNO (Christ.) Ioannis Boccatii . Die Gantz Römisch histori auffs fleissigst vñ kürtzst begriffen . Ein treffenliche schöne Oration M. T. Ciceronis . . Alles zusamen bracht vnd vertcutscht durch Christophorum Brunonem von Hyrtzweil . . Augspurg, bey Hainrich Stayner, im M.D.XXXXII. Jar. 24 *fine woodcuts, two of them bearing the mark of Scheuffelein* 1542 15 0 0

Aretinus. Zwey schöne Auch lustige Historien vnd Geschicht bücher der Rhömer krieg wider die Carthaginenser . . Durch . . Leonhardum Aretinum beschriben, Vnnd newlich inn das Teutsch durch Marcum Tatium . . gemacht . M.D.XXXX. *Colophon:* . . Augspurg durch Hainrich Stayner . . in dem XXXX . . Jar .

36 *large woodcuts, one of them signed by Scheufelein*

2 vols. in 1, small folio, *crimson morocco extra, gilt edges, the Seillière arms on the sides* *Augsburg, Steiner*, 1542-40

Some of the woodcuts are from Burgmair's designs; but most of them were done by an unknown artist who was probably Heinrich Steyner himself.

128 PONTUS. Von Adelischen Mannlichen Tugenten, Erbarkeyt, vnnd Zucht, Ritter Pontus . Ein Rhümreich Zierlich vnnd Fruchtbare Histori Von dem Edlen . . Ritter Ponto . . Small folio, 44 *woodcuts, from designs of Burgmair, Hans Scheufelein, and others; crimson morocco extra, gilt edges, with the Seillière arms on the sides* *MDXLVIII* (1548) 15 15 0

This rare book bears no name of place or printer, but it was issued by Stainer at Augsburg,—probably his last book. He died in 1548. Some of the cuts bear Scheufelin's mark, others are by a different hand, and a good many are borrowed from the Tewrdank.

Gottfrid Leigel:

129 DAS NAW TESTAMENT . . corrigirt, vñ wider umb zu recht gebracht [von Ieronymo Emsero] . m.d.xxvij . . *Colophon on last leaf:* Gedruckt zu Dreszden durch Wolffgang Stöckel.

Small folio, *with* 19 *full-page woodcuts by Lukas Cranach, and* 12 *by Gottfrid Leigel; slightly wormed; in an early stamped pigskin binding* *Dresden*, 1527 5 0 0

The first illustrated edition of Emser's New Testament, published to counteract the popularity of Luther's.—It is bound up with *Paulus Ricius de Coelesti Agricultura* printed by Stayner at Augsburg in 1541.

130 BIBLIA : Das ist : die gantze heilige Schrifft : Deudsch. Auffs new zugericht. D. Mart. Luth. Wittemberg Gedruckt durch Hans Lufft . 1551. Small folio, *with* 173 *fine large woodcuts by Hans Brosamer and Gottfrid Leigel; some leaves a little wormed; hf. bd.* *Wittenberg*, 1551 3 0 0

A grandly illustrated edition of Luther's Bible.

Hans Holbein:

131 Les simulachres & | historiees faces | de la mort, autant ele | gammēt pourtraictes, que artifi- | ciellement imaginées. | A Lyon, | Soubz l'escu de Cologne | M . D . XXXVIII. *Colophon on leaf* 52: Excvdebant Lvgdvni Melchior et Gaspar Trechsel fratres.

Small 4to. FIRST EDITION; *with* 41 *exquisite woodcuts from the designs of Hans Holbein; fine large copy in old French veau fauve, gilt edges* (180 *by* 126 *mm.*) *Lyon*, 1538 100 0 0

With a MS. note on the first and on the last page "Ce liure appartient a Pierre Du Monstier." It was written about 1580.

A copy not so large or fine as this (but in a splendid modern binding) fetched 2700 francs at the Maglione sale in Paris, in January, 1894.

Hans Holbein—*continued.* £ s. d.

132 Les Simulachres. Another copy of the same, *two leaves in facsimile*, 1538 —Historiarum Veteris Testamenti Icones ad uiuum expressæ. Vnà cum . . Latina & Gallica expositione. Lvgdvni, svb scvto Coloniensi. M.D.XXXIX. 94 *woodcuts after Holbein's designs, one leaf in facsimile*

2 vols. in 1, smallest 4to. *calf, gilt edges* (161 by 110 mm.) 1538-39 40 0 0

Among the rarest books of its kind is this first edition of Holbein's Dance of Death. It is no less remarkable as the earliest publication of one of the most extraordinary achievements in imaginative art which have ever left their traces in the life and history of man. The still unsettled question as to whether the blocks were engraved by Holbein himself, or by Hans Lützelburger, may be left to the future to decide. A moderate view of the case leads us to assume that Hans Holbein the younger had the 53 designs in his possession at Basel in 1525-26, before he quitted that city for England; that he, with the aid of Lützelburger, began there and then the cutting upon the blocks—a labour which was still unfinished at the time of Lützelburger's death; that the brothers Trechsel, in 1537-38, bought in Basel (probably from the wood engraver's family) the 41 finished blocks and the remaining 12 unengraved drawings with their unfinished blocks; and that they issued this first edition at Lyons in 1538 without knowing anything more of the designer than that he was an artist who had illustrated the old subject of the Death-Dance, and who was now dead. This was derived from a vague recollection of Hans Holbein the elder, combined with ignorance of the fact that the younger Hans, who had also treated the Death-Dance, was still alive. It was not till 1547 that the complete series appeared in woodcuts, the complementary twelve designs having been finished on the blocks for Frellon between 1545 and that year.

The French author of the quatrains beneath the designs has never been sufficiently appreciated. His work, with all its rudeness and lack of literary grace, is nevertheless carried out with singular strength, brevity, and aptness of phrase.

133 IMAGINES MORTIS . . Coloniæ Apud hæredes Arnoldi Birckmanni. Anno 1555, 16mo. 53 *woodcuts closely copied from those in the Lyons edition of* 1547; *black morocco extra, gilt edges* *Colon.* 1555 4 4 0

134 ——— the same, reissued on Larger Paper (*with a variation in the list of contents on the back of the title*); 53 *cuts; black morocco extra, gilt edges* *ib.* 1555 5 5 0

135 ——— another issue of the same, 16mo. 53 *cuts; old French red morocco extra, gilt edges* *ib.* 1567 2 12 6

136 HISTORIARUM UETERIS INSTRVMENTI ICONES ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem expositione. Lvgdvni, svb scvto Coloniensi . M.D.XXXVIII. *Colophon on leaf* 48: Excvdebant Lvgdvni Melchior et Gaspar Trechsel fratres . 1538 .

Smallest 4to. 92 *beautiful woodcuts from the designs of Hans Holbein; interleaved, and bound in red morocco extra, gilt edges* (160 by 120 mm.) *Lyon*, 1538 31 10 0

137 ——— another copy, *large and fine; red moricco extra, gilt edges, by Bedford* (178 by 120 mm.) 1538 48 0 0

First Edition. The woodcuts are a little larger than those in the Death-Dance series; but they were evidently executed by the same hands, and shew the same style, technique, and feeling. There is here no mention of the artist whatever, not even an incorrect one as in the other book. It is clear that the Trechsels bought the blocks from Lützelburger's heirs at the same time as they had those of the Death-book.

On the back of the title there is the editor's dedication "Franciscus Frellæus Christiano Lectori . . "

138 Holbein. Historiarum . . Vna cum . . Latina & Gallica expositione . . Lvgdvni . . M.D.XXXIX. *Colophon on leaf* 51: Lvgdvni, Melchior & Gaspar Trechsel fratres Excvdebant. *Leaf* 52 *contains the woodcut symbol of the printers.*

Small 4to. 94 *woodcuts* (*there being two in the series which had not appeared before*); *fine copy in olive morocco extra, gilt edges* (*by Charles Lewis*), *from Samuel Rogers' collection* 1539 25 0 0

Second Edition. On the back of the title is the dedication "Franciscus Frellæus . . " The second and third leaves contain preliminary matter which appeared here for the first time: "Nicol. Borbonii . . Ad lectorem Carmen." "Gilles Corrozet Aux Lecteurs." Borbonius declares the name of the designer as "Hansus Holbius, ille artis gloria prima suæ," and indicates that he knew him to be living.

Hans Holbein—*continued.* £ s. d.

The two additional cuts given here which had not been in the first edition, are those which illustrate II Kings 12, and Isaiah 1. The rhymed quatrains in French (by Corrozet) also came out here for the first time. The inscriptions above the woodcuts are as before in Latin.

139 ——— Historiarum Veteris Testamenti icones . . Lugduni, Sub scuto Coloniensi, apud Ioannem & Franciscum Frellonios fratres. M.D.XLIII. Small 4to. 94 *woodcuts; excellent copy in old calf binding* 1543 7 10 0

THIRD EDITION; agreeing with the second, except as to the publishers' names.

140 HOLBEIN. Icones Historiarvm Veteris Testamenti . . Gallicis in expositione homœoteleutis . . suo numero restitutis. Lvgdvni, Apud Ioannem Frellonium, 1547. *Colophon on leaf* 52: Lvgdvni, Excudebat Ioannes Frellonius, 1547. *Leaves* 53, 54 *blank.* Small 4to. 94 *woodcuts; calf gilt* 1547 10 10 0

141 ——— the same, *a very fine and very large copy* (192 *by* 130 *mm.*), *in old blue morocco, gilt edges, with the inscription* "Hadriani Beverlandi et amicorum" *on the title* 1547 16 16 0

FOURTH EDITION. Besides the 94 Holbein woodcuts, four smaller woodcuts (by an inferior hand) of the Evangelists are added upon the blank reverse of leaf 51. Otherwise, the contents are precisely the same as those of the second edition, with the inscriptions in Latin above, and in French below the designs.

142 ——— THE IMAGES OF THE OLD TESTAMENT, Lately expressed, set forthe in Ynglishe and Frenche, with a playn and brief exposition. Printed at Lyons, by Iohan Frellon, the yere of our lord God, 1549. *Leaf* 52 *obverse contains the woodcut symbol of the Scorpion and Butterfly.* Small 4to. 94 *woodcuts; crimson morocco extra, gilt edges, by Capé* 1549 12 12 0

143 ——— the same, *a large and fine copy* (187 *by* 123 *mm.*), *in English red morocco, gilt edges* 1549 20 0 0

FIFTH EDITION, having English inscriptions substituted for the Latin ones above the designs. This edition was intended for sale in England.

144 ——— RETRATOS O TABLAS DE LAS HISTORIAS DEL TESTAMENTO VIEJO, hechas y dibuxadas por vn muy primo y sotil artifice . . En Lion de Francia . . M.D.XLIX. Small 4to. 52 *leaves with the same woodcuts as in the preceding edition; fine copy in olive morocco extra, gilt edges* 1549 18 18 0

SIXTH EDITION, intended for sale in Spain. The inscriptions above the designs are the old Latin ones; Spanish rhymed quintets are printed below.

Hans Sebald Behem:

145 DAS BABSTUM MIT SEYNEN GLIEDERN GEMALET VND BESCHRYBEN . gebessert vnd gemehrt . 1526 Sm. 4to. *with* 74 *woodcuts* (*in contemporary colouring*); *calf, arms on sides* [*Wittenberg*], 1526 5 0 0

There is no monogram but the designs are known to be Beham's.

FIRST EDITION. In the second (or third) issue made in the same year at the same place, the name of Martin Luther was added at the bottom of the Beschlusszred on the last page. Collation: A-E in fours, F in two leaves; altogether 45 pp., including title and last leaf. There are seventeen lines of letterpress on p. 45, including the head line and the signature.—Bound up with the following pieces:—

LUTHER (Martin) Der Garusz. Von dem Endchrist [verdolmetscht durch Paulum Speratum], 81 *leaves and a blank* [*Wittenberg*, 1524]

FREYERMUT (Hanss Heynrich) Sigk der warheyt (*in verse*) [*Wittenberg, about* 1528]

A, 3 leaves; b-h in fours = 31 leaves. No title, date or place. The author's name appears in the last line "Wünsch ich Hansz Heynrich freyermut. Amen."

EIN FRISCHER COMBISZT, vom Bapst vnd den seinen ettwann vber Teutsch-Landt eingesaltzen . . 12 *leaves with* 2 *woodcuts* [*Wittenberg? about* 1530]

A satyrical drama; the author unknown.

Hans Sebald Behem—*continued.* £ s. d.

146 BIBLICAE HISTORIAE, magno artificio depictæ, & utilitatis publicæ causa latinis Epigrammatibus à Georgio Æmylio illustratæ . . . Francoforti Christianus Egenolphus excudebat. *Leaf* 54 *a*: . . Finis. Chri. Egen. D.M.XXXIX.

Small 8vo. 80 *woodcuts, besides the woodcut border on the title-page, fine copy, bound* *Frankfurt*, 1539 26 5 0

COLLATION: 54 leaves, with signatures A-M in fours, N two leaves—In the Epigramma on the back of the title we find the line *Exprimit hunc celebri clarissimus arte Bohemus*, which reveals the authorship of the designs.

147 SEBALDEN BEHEMS KUNST VND LER BUCHLIN, Malen vnd Reissen zulernen . . Malern vnd Kunstbaren Werckleuten dienlich. Zu Franckfurt, Bei Christian Egenolffs Erben. M.D.LXV. Small 4to. *title printed in red and black and bearing two large woodcut heads; with* 39 *woodcuts of figures*, 2 *of ornament, and* 12 *of diagrams; bds.* *Franckfurt*, 1565 28 0 0

Two of the woodcuts bear the monogram of H. S. B. and the date of 1546, in which year the Kunstbüchlein had first appeared. It comprises the designs of Behem's very rare book on the Horse which had appeared still earlier (in 1528) as well as many others destined for the instruction of artists and decorators.

COLLATION: 27 leaves in signatures of A-G of which G has three leaves, the rest being in fours.

The Vogtherrs:

148 VOGTHERR (Heinrich) KUNSTBÜCHLIN, Vonn allerley seltzamen vnd wunderbaren frembden Stucken, so gemeinlich viel sinnens vnnd nachdenckens haben wöllen: Allen Mahlern, Bildschnitzern, Goldschmiden, Steinmetzen, Waffen vnd Messerschmiden nothwendig, vnd sehr nutzlich zu gebrauchen. Gestellt Durch weyland Heinrich Vogtherr, Mahler und Burger zu Straszburg. (*Here portraits of the two Vogtherrs, father and son, in white on black, with the date* 1537.) Getruckt zu Straszburg durch Antonium Bertram. *Leaf* 2: Gnad, Barmhertzigkeit, vnd Fried . . sey mit allen Liebhabern der freyen . . Künsten der Mahlerey. *Leaves* 3-30 *filled with woodcut designs.*

Smallest 4to. *brown morocco extra, gilt edges* *Strassburg* (1537) 31 10 0

30 leaves, with signatures A-G in fours, and H in two leaves.

Moved by "the marked degeneration and corruption which had come about in all the fine arts in Germany in our time, making it evident that before long we shall have few artists at work in this country," Heinrich Vogtherr brought here into a single volume all the creations of his fancy and invention so as to stem the tide of decay, and furnish models for students to imitate, in order that the arts should be restored. There are 108 heads of men and women with a great variety of feature and head-dress; 128 designs of hands, feet, and legs in every kind of movement; 133 pieces of decorative defensive armour; 154 examples of weapons of offence; 45 heraldic shields; 87 capitals, and 31 pediments, of architectural columns; 18 figures like metalwork candlesticks; and two other designs for a conclusion.

149 (VOGTHERR) LUIRE ARTIFICIEUX, et tresprouffitable pour Pointres, tailleurs des images, et Dantiques, Orfeubres, et plusieurs aultres gens ingenieuses. Nouuellement imprimes. Lan 1540. (*Here a small figure of Fortuna.*) On les vend en Anuers en la rue de Chambre à lenseigne du Soleil Dor par Jehan Richard. Small 4to. *with the same woodcuts as in the Strassburg edition, but differently arranged; fine copy in olive morocco extra, gilt edges, from the Didot library* *Anvers*, 1540 45 0 0

28 leaves, with signatures A-G in fours. There is no preface; the series of woodcuts begins on the back of the title.

This edition is much rarer than the original.

H H:

150 RUEXNER'S TURNIERBUCH, **First Edition.** *Title:* ANFANG: VRSPRUNG: VND HERKOMEN DES Thurnirs in Teutscher nation Wieuil Thurnier bisz vff den letsten zu Worms . . Zu lobwirdiger gedechtnusz Römischer Keyserlicher Maiestat . . auszgangen . . *Ninth leaf* ("Das j blat"): dem Durchleuchtigen . . Herrn Johannsen Phaltzgrauē bei Reine . . Embeute ich Geörg Rüxner gnannt Hierusalem Eraldo vnd

H H—*continued.* £ s. d.

Khündigder der Wappenn . . *Colophon:* Dis Buch ist gedruckt in verlegung Hieronimi Rodlers Fürstlichen Secretarien zu Siemern, vnd volendt vff. Fünffzehenhundert vnd im dreissigsten jare.

Thick small folio, *numerous woodcuts of Tournaments, Pageantry, Escutcheons, etc. (including a large folded plate), somewhat in Burgmair's style, the first of them signed with the monogram of H H; the bottom margin of the first leaf mended and the upper margin of the last ten leaves slightly wormed; in the original boards covered with stamped pigskin*

Siemern, 1530 40 0 0

A MAGNIFICENTLY PRINTED AND ILLUSTRATED BOOK, VERY RARE. On its thick white paper, and in its large noble-looking types, it forms a strong contrast to the editions which Rodler printed afterwards. It would seem as though the expenses of this first edition had been defrayed by a subsidy from the Pfalzgraf to whom it is dedicated.

Melchior Schwartzenberg:

151 DAS NEWE TESTAMENT. MART. LUT. Wittemberg. *Colophon:* Gedrückt zu Wittemberg durch Hans Lufft. M.D.XXXVII. 12mo. *with 40 full-page woodcuts, of which two bear the initials* M S (Melchior Schwartzenberg?); *in an early black leather binding stamped with a little gilt ornament (fleurs-de-lis at the corner, centrepieces of a baby Christ and of the Lamb of God)* *Wittenberg*, 1537 4 4 0

152 BIBLIA: DAS IST: DIE GANTZE HEILIGE SCHRIFFT, Deudsch, Auffs new zugericht. D. Mart. Luth. . . Gedruckt durch Hans Lufft, zu Wittemberg. M.D.XLI.

3 vols. in 1, small folio (*the second and third titles dated MDXL*), *leaf* 28 *wanting in the first vol., and two leaves mended;* 130 *woodcuts by Melchior Schwartzenberg, coloured; brown morocco extra, gilt edges* 1541-40 9 9 0

I K:

153 BOCCACCIO. Ioannis Boccatii de Certaldo insigne opvs de Claris Mulieribus . . Bernae Helvet. Excudebat Mathias Apiarius. *At end:* M.D.XXXIX. Small folio, *with* 15 *woodcut illustrations, most of them signed* I. K.; *bound* *Berne*, 1539 3 0 0

The question of the artist's name is largely but unsuccessfully discussed in the *Monogrammisten*. A special detailed description is there given to each of the woodcuts in this volume.

This book is one of the earliest productions of the press in Berne.

154 WAPEN DESZ HEILIGEN RÖMISCHEN REICHS TEUTSCHER NATION . . Getruckt zu Franckfurt am Mayn, M.D.LXXIX. *At end:* Gedruckt . . durch Johannem Schmidt in verlegung Sigmund Feyrabends . .

Small folio, *with* 144 *very fine full-page woodcuts of Standard-bearers, most of them signed* I K, *and all from the hand of this unidentified master; fine copy in limp vellum* *Franckfurt am Mayn*, 1579 7 10 0

This noble series of designs was first published in 1545. In this second issue the impressions from the wood blocks are not a whit inferior to those of the first; the probability being that only a small number of copies were taken off in 1545. The text is a compilation by Cyriacus Jacobi of everything customary at the election and coronation of an Emperor, portion of which had been written by Jakob Köbel, with whom the engraver has often been, hastily and erroneously, identified.

Twelve small woodcuts by Jost Amman were added in 1579.

Bound up with some other contemporary pieces.

155 PLUTARCHUS von Cheronea der aller namhafftigst Griechisch geschichtschreiber, von den Leben vnd Ritterlichen thaten der . . Griechen vnd Römer . . durch . . Hieronymvm Boner . . ausz Latein . . verwendt. Zu Colmar bey Barptolome Grüninger, M.D.XLI. Folio, *with* 41 *fine large woodcuts, one of them bearing the monogram of* I K; *in the original oak boards covered with pigskin* *Colmar*, 1541 4 0 0

Hans Brosamer: £ s. d.

156 EIN NEW KUNSTBÜCHLEIN, von mancherley schönen Trinckgeschiren zu gut der yebenden jugend der Goldschmidt, Durch Hansen Brösamer, Maler zu Fuld, an tag gegeben .

Small 4to. 18 *leaves containing* 36 *woodcut designs; large and fine copy in the original stamped calf binding (rebacked)* [*Frankfurt a/M*] *about* 1545 165 0 0

ONLY ONE OTHER COPY KNOWN, which disappeared forty years ago when the Bernal collection was dispersed.

The book consists of 35 pp. of outline designs of vases, goblets, jugs, and jewels; besides a large illustration on the title of a Goldsmith's atelier with five persons at work. This last woodcut is a fine one, but is nevertheless not by the master-hand that drew the beautiful ornamental designs. The only letterpress in the book is the four lines of intitulation on the title-page (in which, by the way, the word *Gold* in *Goldschmidt* is printed on a little pasted slip to replace some other word); and they might be held to support the conjecture in Nagler's Monogrammisten that Hans Brösamer, painter at Fuldn, was a different person from Hans Brosamer, woodcut-artist at Erfurt. However that may be, the New Kunstbüchlein is a book of such extraordinay rarity as to have been unknown to Bartsch, Nagler, Brunet, Graesse, Passavant, and the editor of the Monogrammisten.

The four designs on the last page seem to represent fantastic lamps, three of which have dragons' bodies and heads. Two small copper-plate designs similar in style, and evidently by the same hand, are added loosely. On one of these are the words "Das. Wart. Gotes. plipt. ewig."

There is no monogram upon any of the pages.

The type seems to be that of the Frankfurt press; and the binding is also suggestive of the work of that city.

157 LUTHER (Dr. M.) Catechismus für die gemeine Pfarrherr und Prediger, small folio, *cut on title and* 25 *woodcuts by H. B., blue morocco, gilt edges* *Franckfurdt, Hülferich*, 1553 6 6 0

158 BIBLIA veteris Testamenti et Historiæ, Artificiosis picturis effigiata Biblische Historien, Künstlich Fürgemalet. Franc. Apud Wigandum Gallum . Anno M. D. LXI. 3 vols in 1, 12mo. 277 *pretty little woodcuts, that upon the title signed with the monogram of Hans Brosamer; crimson morocco extra, gilt edges, by Lortic* *Frankfurt*, 1561 15 15 0

A work known as HANS BROSAMER'S BIBLE; although it is uncertain whether he was really the engraver of any of the cuts in it. Even the H B of the title-page may not be his monogram. The three parts of which the book consists are, the Old Testament, with 141 illustrations copied from Holbein and others; New Testament, 109 cuts copied from Dürer and others; Apocalypse, 27 cuts imitated from Behem. Each picture has a Latin quatrain above, and a German prose description below.

COLLATION: A-I in eights, the last leaf blank; A-F in eights, G 7 leaves; Aa and Bb in eights, the last two leaves blank.

M B and P B:

159 REYNKE VOSZ. *Title:* De Warheyt my gantz fremde ys, | De Truwe gar seltzē, da ys gewisz. | REYNKE VOSZ DE | OLDE, nyge gedrucket, | mit sidlikem vorstan | de vnd schonen figu | ren, erluchtet vn | de vorbetert | M.D.XLIV. *Colophon:* Gedruckt by Ludowich Dietz, ym Jare na Christi Gebort, Dusent, vyff hundert, negen vnd veertich. Small 4to. *with* 98 *woodcuts, large and small, one of them signed with the initials* M B; *fine and perfect copy in old Dutch calf gilt* [*Lübeck*], 1549 25 0 0

COLLATION: Leaves I-CCLXXII, with eight leaves of Register at the end; with signatures A-LI in eights, and A, B in fours=280 leaves. The last eight leaves of Register are very rare, having been printed some time after the completion of the book, and added only to the unsold copies in the publisher's hands.

M B and P B—*continued.* £ s. d.

160 REYNIKE VOSZ DE OLDE, nyge gedrücket, mit sydlykem vorstande, vnd schönen Figuren erlüchtet . . Gedruckt tho Franckfurt am Mein . Anno M.D.LXII. *Colophon:* Gedruckt . . by Dauidem Zephelium . . dusent vyff hundert twe vnd söstig. Small 4to. *with* 44 *woodcuts (unsigned, but copied from the larger illustrations in the edition of* 1540 *which had been executed by* MB) ; *brown morocco extra, gilt edges, by Bedford* *Frankfurt* 1562 16 0 0

M. B. was not Martin Brosamer, but a Saxon artist who remains unidentified. The smaller woodcuts of the 1549 edition are omitted altogether; the 44 above enumerated are reverse copies of the large ones in that edition, but inferior to them in execution.

161 SWEDISH LITURGY. Een Böne Book, ther hela Catechismus medh Christi pino, korteligha vthi författat är . . . 12mo. 80 *curious woodcuts illustrating the Life and Passion of Christ including imitations from designs by* Albert Dürer, Lucas Cranach, *and others, with the signatures* p b *and* p c, *fine copy in vellum,* RARE *Rostock,* 1590 4 4 0

A Swedish Service Book unknown to Bibliographers, formerly in the Library of Cardinal Imperiali.

The text is probably translated from the Low German Bedebökelin printed in 1541 by Walther at Magdeburg, and reproduced in 1546 at Rostock by Ludowich Dietz. The engravings are woodcuts from the blocks used by Walther, and these were copies of the metal engravings done for L. Dietz in 1526 and 1530 by the unknown master P. B., whose initials appear on some of the illustrations, one of which is also marked 1541.

Michael Ostendorfer:

162 GALLUS [*i.e.* HAHN] (Nicolaus) Catechismvs Predigsweise gestelt, für die kirche zu Regenspurg, zum Methodo, das ist, ordentlicher summa Christlicher lere, wider allerlei newerung vnd verfelschung . Durch Nic. Gallum . . 1554. Small 4to. *with woodcut title and* 24 *large woodcuts in the text, with the monogram of Michael Ostendorfer; hf. bd. fine copy* *Regensburg, Hans Khol,* 1554 5 0 0

163 ——— the same, sm. 4to. *fine copy in blue morocco, gilt edges* 1554 6 6 0

Collation : 4 preliminary leaves; A-Z, a-z, Aa-Ee, all in fours; Ff in two leaves. In the morocco copy, there are twenty-eight additional leaves containing "Klagrede D. Martini Lutheri," and "Eine Predig uber der leich der Pfaltzgrevin ;" with signatures A-D and A-C in fours. The Klagrede is by Gallus, the Predig by Hieron. Rauscher.

MI or IM:

164 BIBLIA Det er Den gantske Hellige Scrifft, paa Danske, . . thick folio, *with* 121 *fine woodcuts, some of which bear the monogram of MI (or IM); some leaves wormed; calf, with the arms of a Bishop of Rennes (about* 1650) *in gold on the sides* *Kiöbenhaffn,* 1589 4 0 0

An engraved portrait of Frederick II of Denmark, by H. Goltz, is added.

165 BIBLIA Dat ys De gantze hillige Schrifft, Sassisch, D. Mart. Luth. Vppet nye mit flyt dörchgesehn [dörch David Wolder], thick folio, *with* 173 *woodcuts, several of which bear the monogram composed of MI or IM (as designer) ; vellum*

Hamborch dörch Jacobum Lucium . . MDXCVI (1596) 2 10 0

The blockcutter of these designs seems to have been H H, whose initials appear on the first of the woodcut titles.

VS:

166 [DIE GANZE BIBEL . . VERTEUTSCHET] *Colophon:* Getruckt zu Zürych in der Froschouw bey Christoffel Froschouer, Im jar . . M.D.LVI. Thick folio, *a magnificently printed edition of the Swiss Bible, wanting the title of the Old Testament, the title to Job, leaf* 210 *of the N. T., and having some initials cut out, but containing* 315 *beautiful woodcuts by VS., all in a careful and brilliant contemporary colouring, besides numerous illuminated initials with smaller pictures; in the original boards covered with pigskin (dated* 1560) *Zürich,* 1556 4 10 0

A grand and sumptuous book; coloured in no ordinary style but by a master of

£ s. d.

his art. On the fly-leaf it is marked as "Biblia Hæretica," presented by Christopher Gelen of Nürnberg to the Capuchins of Trier.

This VS has not been identified, but has often been erroneously confounded with Virgil Solis.

Virgil Solis:

167 BIBLISCHE FIGUREN desz Alten Testaments, gantz künstlich gerissen. Durch den weitberümpten Vergilium Solis . . 1565. Getruckt zu Franckfurt am Mayn durch Johannem Wolffium. 53 *leaves with* 102 *illustrations.*—Biblische Figuren desz Newen Testaments . . 59 *leaves with* 116 *illustrations*—2 vols. in 1, small oblong 4to., 218 *fine woodcuts after Virgil Solis; vellum* 1565 8 0 0

The arms of Regensburg are stamped on the outside. The engraved bookplate of a Cardinal or Archbishop (about 1620) is pasted within the cover.

168 AESOPI PHRYGIS FABVLÆ . . Ioannis Posthij Germershemij Tetrastichis illustratæ . . Schöne vnnd kunstreiche Figuren vber alle Fabeln Esopi . . mit Teutschen Reimen kürtzlich erkläret . . Durch Hartman Schopper . . Francoforti ad Moenvm . M.D.LXVI. *Colophon:* . . apvd Georgivm Corvinum, Sigismundum Feyrabend, & hæred . Wigandi Galli . M.D.LXVI. 12mo. *with* 193 *pretty woodcuts (including the printers' mark), most of them signed with the monogram of* VIRGIL SOLIS; *vellum* *Frankfurt*, 1566 6 15 0

The Fable cuts are preceded by designs illustrating the life of Aesop.

169 OVID. *Title:* IOHAN . POSTHII Germershemii Tetrasticha in Ovidii Metamor. Lib. XV. quibus accesserunt Vergilij Solis figuræ . . Schöne Figuren, ausz dem fürtrefflichen Poeten Ovidio . . M.D.LXIII. *Colophon:* Impressvm Francofvrti, apud Georgium Coruinum, Sigismundum Feyerabent, & hæredes VVygandi Galli . . 1563. 12mo. *with* 178 *pretty woodcuts from the designs of Virgil Solis, with Latin verses above and German verses below each illustration; fine copy in brown morocco extra, gilt edges* 1563 6 0 0

170 PASSIONAL . Inn Welchem mit sonderm fleisz in schöne Figuren zusämen gebracht sein die fürnembste historien vñ geschicht des lebens, leidens, sterbens, vnd aufferstehung vnsers herrn Jesu Christi . . Anno M.D.LXXII. . *Colophon:* Getruckt zu München, bey Adam Berg. Anno M.D.LXXII. Small 4to. *with* 41 *full-page woodcuts, of which thirty-three bear the mark of Virgil Solis, four the mark of Johann Nell, and four are unmarked; red morocco extra, gilt edges Munich*, 1572 4 10 0

The rarity of this book is well shown by a remark in the Monogrammisten (IV. p. 757)—"Illustrations from the Passion after designs of Virgil Solis. They belong to a work of which the title is unknown to us; which we find in single leaves in the Munich collection."

171 REUSNER. EMBLEMATA NICOLAI REUSNERI I.C. partim Ethica et Physica: partim vero Historica & Hieroglyphica . . ex recensione Ieremiæ Reusneri Leorini . Francoforti . 1581. *Colophon:* Impressvm . . per Ioannem Feyerabendt, Impensis Sigismundi Feyerabendij . M.D.LXXXI.

Small 4to. 161 *pretty woodcuts chiefly from the designs of Virgil Solis, but some of them bearing the monogram of Jost Amman; red morocco extra, gilt edges, by Kalthoeber, with his ticket* *Frankfort*, 1581 12 12 0

172 ——— Icones sive Imagines virorvm literis illvstrivm . . Recensente Nicolao Revsnero IC. Curante Bernardo Iobino . . Argentorati . CIↃ IↃ XIIIC. 12mo. 98 *fine full-page woodcut portraits; calf* (*Strassburg*, 1587) 2 10 0

A most interesting volume of authentic portraits, shewing the features of the foremost strivers after truth in all departments of knowledge in the first half of the sixteenth century. Only one fabulous presentment is given,—that of the geographer Ptolemy.

Jost Amman: £ s. d.

173 NEUWE BIBLISCHE FIGUREN DESZ ALTEN VND NEUWEN TESTAMENTS, geordnet vnd gestellt durch . Johan Bockspergern von Saltzburg, den jüngeren, vnd nachgerissen . . durch . . Josz Amman von Zürych . . Franckfurt am Mayn . . M.D.LXV. *Colophon:* Getruckt . . durch Georg Raben, Sigmund Feyerabend, vnd Weygand Hanen Erben . M.D.LXV.

Oblong small 4to. 133 *full-page woodcuts* (*three of them on two folded leaves each*), *old French calf, gilt edges* (*bound about* 1650), *with the monogram of HD on the sides* *Frankfurt*, 1565 10 0 0

The original designs were by Bocksperger and are his best work. Jost Amman redrew them for the block-cutter, and seems to have himself done some of the engraving work. Three of the cuts bear Amman's mark, one Bocksperger's, five are signed by S F (Sigmund Feyersbend), three by S H F, and four by the man who used a curious Gothic H (Monogrammisten III, 570). One of the cuts is coloured, another partly coloured. —These illustrations were first issued in 1564; and were reissued in the German Bible of 1580. (See No. 192.)

174 ——— *the first issue of the* Neuwe Biblische Figuren, oblong sm. folio, *inlaid to this size; leaves R* 1 *R* 2 (*with two of the cuts*) *missing, leaves D*4, *E*2, 3, 4, *torn and defective; hf. bd.* *Franckfurt*, 1564 3 0 0

The illustration to Esther is different in this original issue, from that in the 1565 edition. The later one is a better composition.

175 THURNIER BUCH . [*Vol. I:*] Von Anfang, Vrsachen, vrsprung, vnd herkommen, der Thurnier im heyligen Römischen Reich Teutscher Nation, Wie viel offentlicher Landthurnier, von Keyser Heinrich dem ersten dieses Namens an, bisz auff . . Maximilian den andern . . gehalten . . von neuwem zusammen getragen, mit schönen neuwen Figuren . . [*Vol. II:*] Thurnier-Buch . Warhafftige Beschreibunge aller kurtzweil vnd Ritterspil, so . . Herr Maximilian, Künig zu Beheym . . bey vnd in . . Wien . . lassen halten . . [*Vol. III:*] Des Allerdurchleuchtigstē Grossmechtigsten Keyser Carols desz fünfften . . Ankunfft gen Bintz den 22 Augusti desz 1549 . Jars . . *Colophon:* Getruckt zu Franckfurt am Main, bey Georg Raben, in verlegung Sigmund Feyrabends vnd Simon Hüters . . tausent fünffhundert sechsz vnd sechtzig Jar .

3 vols. in 1, small folio, *with* 123 *fine woodcuts designed by Jost Amman; in limp vellum wrapper* *Franckfurt*, 1566 6 10 0

Some of the designs bear the monogram of HB, which used to be erroneously assigned to Hans Bocksperger. These initials represent no doubt some block-cutter who worked for Jost Amman. Amman's initials appear on a great number of the illustrations; not however upon the large folded one occupying two full pages, which is given twice in the book.

The first volume is a reprint of the text of Ruxner's Turnierbuch.

176 THURNIERBUCH . . *A reissue of the preceding book*, 3 parts in 1 vol. sm. folio, *red morocco extra, gilt edges, by Trautz-Bauzonnet, Seillière arms on sides* *Frankfurt, Paul Reffeler in verlegung Sigmund Feyerabends*, 1578-79 7 10 0

Comprising the same text and woodcuts as the 1566 edition, with which it is virtually almost identical.

177 BIBLIORVM VTRIVSQVE TESTAMENTI ICONES, svmmo artificio expressae, historias sacras ad vivvm exhibentes . . Francofvrti ad Moenvm . . M.D.LXXI. *Colophon:* Impressvm Froncofvrti apvd Georgivm Corvinvm, impensis Hieronymi Feyerabend . M.D.LXXI. 16mo. 100 *pretty little woodcuts in oval frames within square borders; vellum* *Frankfurt*, 1571 6 10 0

178 ——— the same, *a large and fine copy, hf. bd.* 1571 7 10 0

179 Jost Amman's Ehebrecherbrücke des Königs Artus: facsimile-Reproduction des aus 8 Blättern bestehenden Original-Holzschnittes, 8 leaves in a large portfolio *München*, 1883 1 0 0

Only 100 copies printed of this reproduction from the unique original.

Jost Amman—*continued.* £ s. d.

180 FRONSPERGER (Leonhardt) KRIEGSZBUCH [Vol. II:], ANDER THEIL. Von Wagenburgk vmb die Veldleger . . [Vol. III:] KRIEGSZBUCH, Dritter Theyl . Von Schantzen vand Befestunngen . . 2 vols. in 1, small folio, *with* 477 *woodcuts (including repetitions) from the designs of Jost Amman, and* 19 *large Etchings, on separate folded sheets, by the same master; green morocco extra, gilt edges, fine copy*

Franckfurt am Mayn, 1573 5 0 0

Notwithstanding the absence of the first part, this volume contains a goodly collection of designs by Jost Amman.

A large folding woodcut portrait of "Gulielmus Tuggerinus . . 1575" is inserted at the beginning.

181 SCHOPPER. DE OMNIBUS ILLIBERALIBVS SIVE MECHANICIS ARTIBVS . . liber: avctore Hartmanno Schoppero . . Francofvrti ad Moenvm . . M.D.LXXIIII. 12mo. 132 *pretty woodcut designs by Jost Amman; mended in the bottom margins of the first two leaves, a fine large copy, ruled, in red morocco extra, gilt edges, by Trautz-Bauzonnet*

Frankfurt, 1574 10 10 0

182 ——— another copy, *having two leaves in facsimile; old red morocco, gilt edges, from Bell Scott's library* 1574 6 6 0

"This is perhaps the most curious and interesting series of cuts, exhibiting the various ranks and employments of men, that ever was published . . almost every branch of labour or of trade . . from agriculture to pin-making, has its representative . ."—*Jackson and Chatto, Wood-engraving, p.* 489.

In the first ten cuts, the higher trades are given, namely, those of Pope, Emperor, Princes, Clergy and Monks. All the rest are genuine labourers of one kind or another, but soldiers have a separate section of nineteen figures.

183 WEIGEL'S TRACHTENBUCH. HABITVS PRÆCIPVORVM POPVLORVM tam virorvm qvam fœminarum Singulari arte depicti. TRACHTENBUCH: Darin fast allerley vnd der fürnembsten Nationem, die heutigs tags bekandt sein, Kleidungen . . Gedruckt zu Nürmberg, bey Hans Weigel Formschneider . . Anno M.D.LXXVII.

Small folio, 220 *beautiful full-page woodcuts designed by Jost Amman and engraved by Hans Weigel; fine copy in brown morocco extra, gilt edges, by Lortic*

Nürnberg, 1577 52 10 0

"Cette belle collection contient 219 figures de costumes, dessinées par J. Amman, dont la marque se trouve sur la première; elles sont probablement gravées par Hans Weigel, éditeur du livre, qui s'intitule *Tailleur de bois.*"—(Didot, *Cat. rais.*, no. 142.)

The first figure in the book, that of the Emperor, is the only one of the series which is marked with the initials IA of Jost Amman, but it is quite clear that one hand alone drew the bold and masterly designs of this book.

This copy is of the first issue, as indicated by Becker.

184 BARLETIUS. SCANDERBEG. Wahrhaffte eigentliche vnd kurtze Beschreibung aller namhafften Ritterlichen Schlachten vnd Thaten, so . . Georg Castriot, genannt Scanderbeg . . wider beyde Türckische Keyser, Amurath vnd Mahometh . . vom jar 1444 bisz auff das jar 1466 mannlich . . erhalten . . Erstlich von . . Marino Barletio . . in Latein beschriben, Darnach durch Johannem Pincianum verteutscht . . Small folio, 77 *fine woodcuts by Jost Amman; hf. bd.*

Frankfurt am Mayn, bey Georg Raben, in verlegung Sigmund Feyrabends M.D.LXXVII (1577) 4 4 0

185 LONICER. CHRONICORVM TVRCICORVM, in quibus Tvrcorvm origo, principes, imperatores, bella, prælia . . exponuntur . . Tvrcicarvm item rerum Epitome . . Tomvs primvs [secundus, et tertius]. Omnia nvnc primum . . exposita à . . Philippo Lonicero . . 3 vols. in 1, small folio, *with* 212 *woodcuts (including repetitions) from Jost Amman's designs; bound*

Francoforti ad Moenum, 1578 2 10 0

Vol. III contains the Chronicle of Scanderbeg by Barletius.

Jost Amman—*continued.* £ s. d.

186 AMMAN'S WAPPENBUCH, *First Edition* . INSIGNIA SACRAE CAESAREAE MAIESTATIS, Principvm Electorvm, ac aliqvot illvstrissimarvm, illvstrium nobilium, & aliarum familiarum, formis artificiosissimis expressa . . His adiecta svnt totidem vacva (vti appellant) Scuta . . *Colophon:* Impressvm Francofvrti ad Moenvm, apvd Georgivm Corvinvm, impensis Sigismundi Feyerabendij . M.D.LXXIX.

Small 4to. 135 *leaves, many of the escutcheon and costume pages coloured; old calf, with the signature of Magdalon de Matharot, and her coloured escutcheon (about 1590) added as a frontispiece* *Frankfurt*, 1579 12 16 0

187 ———the same, sm. 4to., 136 *leaves, a very fine large copy in blue morocco extra, gilt edges, by Niedrée* 1579 20 0 0

Comprising title, one leaf; two dedications, and verses to the Reader, 7 pp; 247 pages of woodcuts (escntcheons with figures, and symbolical or Costnme-figures); 12 pp. (*in the calf copy*) containing 48 blank cartonches, [14 pp. in the morocco copy containing 56]; and one page of colophon. There is one woodcnt on the title, one in the front of the first dedication (from Feyerabend to the Brothers Kellner), and one at the end of the second dedication (from Phil. Lonicer to Sig. Feyerbend). The actual number of figured woodcnts is therefore 250, that is four more than appears in Becker's list of "das vollständigste Exemplar," which, however, comprised 24 pp. of blank cartonches (without figures). He added each of these pages as a single woodcut to his account of 246, and thns gave the total number as 270. Here we have only in one copy 12 and in the other 14 pp. of blank cartonches to add to our 250; but they are ntterly immaterial being merely repetitions of a single pattern without fignres.

188 AMMAN'S WAPPENBUCH, *First Edition.* Another copy, sm. 4to. 118 *leaves with* 214 *cuts, and* 56 *blank cartouches; rnssia* 1579 7 0 0

189 KÜNSTLICHE VND WOLGERISSENE FIGUREN, DER FÜRNEMBSTEN EUANGELIEN, durchs gantze Jar, sampt den Passion vnd zwölff Aposteln, dergleichen vor nie in druck auszgangen . . Durch Jost Amman, Burgern zu Nürenberg . . *Colophon:* Impressvm Francofvrti ad Moenvm, per Petrvm Fabricivm, impensis Sigismvndi Feyrabendij Anno M.D.LXXIX.

Smallest 4to. *a pretty series of* 83 *woodcuts (including only five repetitions), red morocco extra, gilt edges, by Bedford* *Frankfurt*, 1579 15 0 0

COLLATION: A-L in fonrs = 44 leaves. The woodcut of Fame on the title is repeated in the colophon. The woodcnts on p. 3 and p. 8 are borrowed from the Wappenbuch; the one on p. 7 (Elisha fed by a raven), which appears in this edition, was not reproduced in later issues; the Gospel illustrations are 78 in nnmber. They are not much more than 3 by 2 inches in size, but with the aid of a Latin quatrain above, and a German qnatrain, each contrives to fill a page.

190 KÜNSTLICHE VND WOLGERISSENE FIGUREN . . *Colophon:* Impressvm Francofvrti ad Mœnvm per Ioannem Feyerabendt, impensis Sigismvndi Feyrabendii . Anno M.D.LXXXVII. Small 4to. 81 *woodcuts; brown morocco extra, gilt edges* 1587 12 0 0

191 ——— the same, *a very large and fine copy in vellum* 1587 10 0 0

192 BIBLIA Das ist: Die gantze Heylige Schrifft. Teutsch, D. Mart. Luth . . M.D.LXXX. *Colophon:* Gedruckt zu Franckfurt am Mayn, durch Johannem Feyerabend. M.D.LXXX. Thick folio, *with* 137 *fine large woodcuts, designed by Hans Bocksperger, redrawn by Jost Amman, engraved by F, S F, S F H, and Jost Amman himself; the last three leaves slightly wormed; nevertheless a fine copy in the original stamped pigskin* *Franckfurt*, 1580 4 0 0

193 RUEFFUS. DE CONCEPTV ET GENERATIONE HOMINIS . . opera clarissimi viri Iacobi Rveffi, Chirurgi Tigurini . . Francoforti ad Mœnum . Anno M.D.LXXX. *Colophon:* . . apvd Georgium Coruinum, impensis Sigismundi Feyerabendij.

Small 4to. *with* 50 *woodcuts by Jost Amman; russia Francofort*, 1580 2 16 0

A book on child-bearing and its treatment; with a number of designs representing natural operations and monstrons births.

194 AUGSBURG GESCHLECHTERBUCH, 4 parts in 1 vol. small folio, 148 *large woodcuts of Knights in armour, with their Coats of Arms* **coloured,** *hf. vellum* *Franckfort, S. Feyrabend*, 1580 4 4 0

Jost Amman—*continued.* £ s. d.

195 LONICER. VENATVS ET AVCVPIVM iconibvs artificiosiss. ad vivvm expressa, & succinctis versibus illustrata, Per Joan . Adam . Lonicerum, Francfortanum . Qvibvs praemisimvs . . Venationem . . Hercvlis Strozac . . & Hadriani . . carmen de Venatione . . adivnximvs . . Grativm . . Nemesianum . . & Ioannem Darcæum . . Francforti Impensis Sigismundi Feyerabendij . M.D.LXXXII. Small 4to. 40 *woodcuts, designed by Jost Amman; olive morocco extra, gilt edges* *Frankfurt*, 1582 15 0 0

196 ——— the same, *a large and beautiful copy, with very fine impressions of the cuts; purple morocco, gilt edges, from the Beckford library* 1582 21 0 0

Above each woodcut there is a quatrain in Latin; below, a quatrain in German. The illustrations were issued separately in the same year, under the title of "Künstliche wolgerissene New Figuren von allerlei Jag und Weidtwerck," in small 4to. They were also comprised in the folio "New Jag und Weydwerck Buch" likewise printed in 1582.

Only one of the designs is marked with Amman's signature. Some of the others bear the monograms of his assistants CM, HS, MB.

197 CLERI TOTIUS ROMANÆ ECCLESIÆ SUBIECTI, Seu, Pontificiorvm Ordinvm omnivm omnino vtrivsqve sexvs, HABITVS, artificiosissimis figuris, quibus Francisci Modii singula octosticha adiecta nunt, nunc primum à Ivdoco Ammanno expressi . . addito libello . . Modii Brug. in quo cuiusque ordinis Ecclesiastici origo . . delineatur. Francoforti sumptib. Sigismundi Feyrabendij. 1585. Small 4to. 104 *woodcuts designed (and probably also engraved) by Jost Amman; bound* *Frankfurt*, 1585 4 4 0

198 ——— another copy, *orange morocco extra, gilt edges* 1585 8 8 0

199 ——— the same, *a fine large copy in morocco extra, gilt edges* 1585 10 10 0

The number of blocks used was 101; but as the same figure appeared on leaf P1 and leaf a2, the impressions amount to 102; not including the duplicate of the first cut which is given on the title-page. The figure on leaf C1 was not reproduced in the German issue. As for the verses and headings which accompany the cuts in both editions, they are distributed with utter carelessness, and are insufficient for distinguishing an illustration.

200 STÄND VND ORDEN Der H. Römischen Catholischen Kirchen, darinn aller Geistlichen Personen, H. Ritter vnd dero verwandten Herkommen, Constitution, Regeln, Habit vnd Kleidung . . beschrieben . . Durch Ioann. Adamum Lonicerum Francfortanum. M.D.XXCV. Zu Franckfort am Mayn, in verlegung Sigmund Feyrabends. Small 4to. *with* 102 *woodcuts; purple morocco extra, gilt edges, with the crest of the Marquis of Blandford on the sides* 1585 12 12 0

The number of blocks used was 100, but the impressions amount to 102 cuts, as 33 and 38, 35 and 49, are duplicates.—A second figure was added on No. 68 which had not appeared in the Latin issue. This makes the cuts amount to 103 and the blocks to 101. The impressions with Latin text are the earlier, although Becker thought otherwise. The sequence of the cuts is, however, better in the German issue, and numbers are given corresponding to a list of the designs printed towards the end of the book. No such list was issued with the Latin edition. The text is totally different in the two books. The Latin one is dedicated to Joannes Christoph. Nenstetter, Canon of Bamberg, by Franciscus Modius; the German to Joannes Latomus, and Helias Deublinger of Frankfurt, by Joannes Adam Lonicer.

201 GYNÆCEUM, *Siue* THEATRVM MVLIERVM, in qvo praecipvarvm . . Nationvm, Gentivm . . foemineos habitus videre est, artificiosissimis nvnc primvm figuris . . expressos à Iodoco Amano . Additis . . octostichis Francisci Modii . . M.D.LXXXVI. *Francoforti, Impensis Sigismundi Feyrabendij.* Small 4to. *with* 121 *woodcuts of female Costume; old French calf, with the Lomenie arms on the sides* *Frankfurt*, 1586 7 10 0

An issue, with a German text, was made at the same time; containing the same woodcuts but in slightly different arrangement.

Jost Amman—*continued.* £ s. d.

202 AMMAN'S WAPPENBUCH, *Second Edition.* Wapen Vnd Stammbuch . . Mit kunstreichen Figuren, durch den weitberühmpten, Josten Amen gerissen . . mit Deutschen Reymen, geziert . . zusammen getragen vnd verlegt, dnrch Sigmundt Feyrabendt . 1589 . Getruckt zu Franckfort am Mayn, in verlegung Sigmundt Feyrabends.

Small 4to. 64 *leaves; brown morocco extra, gilt edges Frankfurt*, 1589 9 9 0

So rare is this second edition that Becker knew nothing of it. It comprises title, 1 leaf; dedication to Sigmund Hagelshaimer of Nürnberg, 1 page; Preface, 4 pp.; 119 pp. of figured woodcuts (which, with the one on the title and the one of the dedication, make up the sum of 121 woodcuts); and one page of colophon. Some pieces are new in this edition; as, for instance, the woodcut of "Der Römische König," which is additional; the Standard-bearer, and the young mounted Courtiers, which are altered designs. The book is however, for the most part, a reissue of the old woodcuts. The German verses are new.

203 KUNSTBÜCHLIN Darinnen neben Fürbildung vieler Geistlicher vnnd Weltlicher, Hohes vnd Niderstands Personen . . allerhandt Kunstreiche Stück vnnd Figuren . . Alles auff das zierlichst vnd künstlichst gerissen, durch . . Jost Ammon . . sm. 4to. 293 *full-page woodcuts, title a little cropped; calf extra, gilt tops*

Franckfurt am Mayn, 1599 15 15 0

This is now a very scarce book. It was formed by the gathering of the blocks of Amman's best designs and printing them together as a set of models for artists, a single page each illustration, with nothing in the way of letterpress except the title and dedication which were prefixed to the 147 leaves of engravings.

204 Becker (C.) Jobst Amman, Zeichner und Formschneider, Kupperätzer nnd Stecher, smallest 4to. 17 *woodcuts after Amman's designs; hf. bd. gilt top, uncut* *Leipzig*, 1854 0 10 6

A full catalogue and description of Jost Amman's *œuvre.*

The Feyerabends:

205 DAS HELDENBUCH. Welchs auffs new Corrigiert vnd gebessert ist, mit schönen Figuren geziert . 1560. Gedruckt zu Franckfurt am Mayn, durch Weygand Han, vnd Sygmund Feierabendt. Small folio, *with* 182 *woodcuts; red morocco extra, gilt edges* *Franckfurt*, 1560 10 0 0

The illustrations have no mark to indicate the name either of the artist or of the block-cutter. They were probably, however, designed and executed by the Feyerabend family.

206 AMADIS. *Title:* Desz Streitbaren Helden Amadis ausz Franckreich Sehr schöne Historien . . Alles ausz Frantzösischer in vnser allgemein Teutsche Sprach transferient . . Gedruckt zu Franckfurt am Mayn, In verlegung Sigmund Feyerabends. M.D.LXXXIII.—Ander Theil, Amadis . . Gedruckt zu Franckfnrt am Mayn durch Johann Feyerabendt . . M.D.LXXXIII.

2 vols. in 1, folio, *with* 240 *woodcuts* (*including repetitions*); *fine copy in green morocco extra, gilt edges, by Belz-Niedrée, with the Seillière arms on the sides* 1583 14 0 0

The woodcuts are not signed, but are pretty compositions of the kind usually met with in Feyerabend books, and resemble the work of Jost Amman. The large symbolical woodcut, representing Fame, on the first title, bears the monogram of Tobias Stimmer. A different Fame appears on the second title, but is without a monogram.

207 DAS BUCH DER LIEBE, Inhaltendt Herrliche Schöne Historien Allerley Alten vnd newen Exempel . . small folio, *about* 370 *pretty woodcuts* (*including repetitions*); *the title in facsimile; fine copy in dark green morocco extra, gilt edges, with the Seillière arms on the sides*

Franckfort am Mayn, Johann Feyerabendt in verlegung Sigmund Feyerabendts, 1587 14 0 0

A collection of the popular Romances of Europe, abridged in "zierlicher teutscher Spraeh." The woodcuts are apparently from designs by Amman or his scholars. None of them is signed. They have been ascribed to Virgil Solis.

208 HELDENBUCH, darinn viel seltzamer Geschichten vnd kurtzweilige Historien . . mit newen Figuren gezieret . . 1590. Getruckt zu Franckfort am Mayn, in verlegung Sigmund Feyrabends. Small 4to. 78

£ s. d.

woodcuts within arabesque borders, said to have been the work of Virgil Solis; fine copy in green morocco extra, gilt edges, the Seillière arms on sides *Frankfurt*, 1590 10 10 0

Solis died in 1562, Amman in 1591. These designs seem to be really from the hand of the latter, notwithstanding that Nagler assigns them to Virgil Solis. Several of them had already been used in the Buch der Liebe in 1587, but most of them were new in this edition of the Heldenbuch. They are totally different from those of the edition which Feyrabend had produced in 1560.

Tobias Stimmer:

209 NEUE KÜNSTLICHE FIGUREN Biblischer Historien grüntlich von Tobia Stimmer gerissen: Vnd . . mit artigen Reimen begriffen durch J. F. G. M. [" Johan Fischart genant Menzer "] Zu Basel bei Thoma Gwarin. Anno. M.D.LXXVI. *Here the monogram of T. S.* Small 4to. *with* 170 *fine and delicate woodcuts, every page enclosed within figured borders; interleaved with blank paper, and bound in purple morocco super-extra, gilt edges* *Basel*, 1576 12 12 0

209* ——— the same, *a very large and fine copy in olive morocco extra, gilt edges* 1576 15 15 0

Stimmer was the designer. His monogram appears upon only one of the cuts (Joseph welcoming his Brethren) and it is upon the same design that the monogram of the block-cutter is found. It resembles BV, but is more probably BJ, and is accounted for by the allusion in the dedication, to Fischart's father-in-law, Bernhard Jobin, who had helped to cut the figures.

Fischart dates his preface from Strassburg, and mentions incidentally that he had been in England a few years before, and had seen halls full of noble paintings by great masters in the " Schloss zu Londen."

2. The Netherlands.

210 FASCICULUS TEMPORUM. *Fol.* 1: Tabula breuis ꝛ utilis . . *Fol.* 9: [G] Eneratio et generatio laudabit . . Fol. 72: Impressa ē hec psens cronica que fasciculus tpm dicit' in florētissima vniusitate louaniēsi . . p me iohannē veldener . . nōnullis additis ymaginib' . . et ppo signeto signata . . M.cccc.lxxvi . . Small folio, *printed in a minute square Gothic, with* 15 *woodcuts (including the printer's mark); red morocco extra, gilt edges, from the MacCarthy, Edwards, and Wodhull collections* *Louvain, Veldener*, 1476 10 10 0

211 FASCICULUS TEMPORUM. *Preliminary leaf* 1*a* blank. 1*b:* Inden beghinne was dat woert . . 2*a:* Generacio et generacio laudabit opera tua . . *Fol. i (which is the ninth leaf of the book)*: Int beghinsel heeft god ghescapen hemel eñ eerde . . *Fol. CCCxxx:* Hier Eyndet dat boeck dat men hiet fasciculus temporum in houdende die Cronijcken van ouden tijden . . beslutende mit die Cronijcken der coninghen van vranckrijck . van Enghelant . . By my volmaect jan veldenar woennende tutrecht opten dam Int jaer ons heren MCCCClxxx . .

Small folio, *printed in a batarde type resembling Caxton's second type; with* 33 *woodcuts of towns, personages, etc., and* 248 *woodcut escutcheons; the border on the second leaf slightly cut into, but the book generally in fine and sound condition; old calf* *Utrecht, Veldener*, 1480 5 10 0

212 ——— another copy, *having all the woodcuts in contemporary colouring; in an ancient stamped calf binding* 1480 8 0 0

213 ——— the same, likewise COLOURED; *fine large copy in old calf gilt* 1480 7 0 0

Veldener had already printed the Latin text at Louvain in 1476; but this Dutch version contains nearly twice as much matter as the Latin in the form of supplements, and was carried down to the birth of the Archduke Philip in 1478 . . These additions were probably made by the printer himself.

Independently of its value as a text, as a specimen of early printing, and as a book of Dutch woodcuts, this is, by virtue of its numerous heraldic woodcuts, the oldest printed Armorial.

214 DIALOGUS CREATURARUM, **First Edition.** *Leaf* 1*a:* [P]refacio ī librū qui dicit' dyalog' creaturarū moralizat' . . *Leaf* 102*a:* . . AMEN *and, beneath a woodcut* Presens liber Dyalogus creaturarum appellatus iocundis fabulis plenus Per gerardum leeu in opido goudensi incept'

£ s. d.

munere dei finitus est Anno domini millesimo quadringentesimo octuagesimo mensis iunij die tercia G LEEV

Small folio, *with* 124 *outline woodcuts, and an arabesque woodcut border to the first page of the text; fine copy in the original binding, wooden boards covered with stamped leather* *Gouda*, 1480 68 0 0

Bound up with the first edition of the GESTA ROMANORUM, printed likewise by Geraert Leeu in 1480.

COLLATION of the Dialogus: Preface and tables 9 leaves; text with signatures a7 leaves, b—l in eights, and m 6 leaves = 102 leaves. Campbell reckons 104 leaves, because he either saw or supposed two blank leaves which are not in this copy notwithstanding its original condition.

215 GESCHIEDENIS van het heylighe Cruys, a History of the Holy Cross. Reproduced in facsimile from the original edition printed by J. Veldener in 1483. Text and engravings by J. Ph. Berjeau, small 4to. 64 *pp. of facsimile of the Dutch woodcuts and text, with xii and* 60 *pp. of letterpress; bds.* 1863 1 10 0

216 GLANVILLE DE PROPRIETATIBUS . . *Leaf* 1 *a woodcut. Leaf* 2*a*: [W] Ant dye eyghentscappen der dinghen . . *Leaf* 2*b*: . . Hier beghint bartholome' anglici sijn eerste boeck vande eygentscappen d dinghen . . *Colophon*: Hier eyndet dat boeck welck ghehieten is bartholomeus vanden proprieteyten der dinghen inden iaer ons heren M.CCCC. eñ lxxxv . . Ende is gheprint . . te haerlem in hollant . . van mi Meester Iacop Bellaert gheborē van zerixzee .

Small folio, *with* 12 *full-page woodcuts* (*including the printer's mark*); *old Dutch calf gilt* *Haerlem*, 1485 25 0 0

The early Harlem books are of extreme rarity, and this one, with its large and striking woodcuts, is not the least interesting. They represent 1, The Almighty, within a circular frame upon a black ground; 2, Angels worshipping before the throne; 3, Creation of Adam and Eve; 4, The Ages of Man; 5, Earth in the centre of the heavenly bodies; 6, The Twelve Months, in little oval designs of their various occupations; 7, Figures of all Birds; 8, Fishes; 9, Landscape, with a stately city on a river in front; 10, Trees, flowers, and fields; 11, Quadrupeds; 12, the printer's mark. The first three and the last, are mounted.

COLLATION: a—r, r, s, s, t, v, u, w, x, y, 5, z, all in eights; 9 in six, and ē in five leaves; A-V, W, X, Y, AA, BB, all in eights; CC and DD in sixes; EE 7 leaves; aa, 5 leaves, and bb 4 leaves = altogether 463 leaves. Campbell makes the sum 466 leaves, but he includes three blank leaves which are not in the above copy.

217 EPISTOLEN EN EVANGELIEN. *Fol. i*: Hier beghinnē alle die epistolē eñ euangelien mettē sermonē vanden gheheelen iare . . *Colophon on Fol. CCxcviii*: Hier gaen wt die epistelē eñ die euāgeliē . . Eñ sijn gheprient tot delff in hollāt Int iaer ōs herē M.CCCC eñ lxxxvi op sinte ādries auont . . . *Fol.* (cccv): Hier voleynt die tafel . . 21 *woodcuts* (*in contemporary colouring*) *Delf*, 1486

The leaves are numbered from i to eexcviii, with seven leaves of table unnumbered at the end. The missing first leaf would therefore seem to have been a blank, but Campbell states that it contained a printed intitulation.

DIE VIER VTERSTE. *Colophon*: Voleynt te delff in hollant: . . M.CCCC. ende lxxxvi . . 57 *leaves, with* 5 *woodcuts, coloured* 1486

——— 2 vols. in 1, sm. 4to. *in old Dutch calf gilt*

Delf [*Jacob Jacobszoon*], 1486 12 12 0

The second book contains the woodcut mark of the city of Delf at the end. Both works are from the press of J. Jacobszoon van der Meer.

218 ÆSOP. Fabule ꝛ vita esopi: cum fabulis Auiani: Alfonsij: Pogij florentini: ꝛ alio | rum: cum optimo cōmento: bene diligenterq; correcte z emendate . [*Antverpiæ, Gerardus Leeu*, 1486]

With 181 out of the 191 woodcuts, this imperfection being caused by the deficiency of leaves d 1, h 1, D 5, I 1, 2, 5, 6.

DIALOGUS CREATURARUM. *First blank leaf absent. Leaf* 2: Prefatio in libruꝫ qui dicitur dyalogus creaturarum moralisatus . .

[*Antv. Ger. Leeu*, 1486]

With 117 out of the 127 woodcuts; the deficiency being caused by the absence of leaves b 3, b 4, d 2, and l 7.

——— 2 vols. in 1, small folio, *from the Auchinleck library* 1486 20 0 0

The blocks from which the Æsop cuts were printed, were undoubtedly identical with those used in the edition elsewhere described as probably printed by Sorg in Augsburg.

£ s. d.

219 (VORAGINE). *Leaf* 1: Passionael mitten Martirologio Dat Winter stuck. Beghint optē Jares Dach met figurē *Beneath this intitulation a full-page woodcut which is repeated on the reverse. Leaves* 2-4 *contain the Calendar for January-June. Leaf* 5: Hier beghint dat eersten stuck vā desen boeck dat ghenoemē is wt een boec datmen hiet dat passionael dat welcke in latijn is gheheten aurea legenda . . *Leaf* 204: Hier eyndet eñ wtgaet dat eerste eñ dat winter stuck . . eñ is gheprent . . by my Peter vā os in die stat zwolle . . MCCCC . eñ XC . . *Leaf* 205: Passionael mitten Martirologio Dat Somer stuck, *with the same very large woodcut as in the first part. Leaves* 206, 7, 8 *contain the Calendar for July-December . . Leaf* 209: Hier beghint dat anderde stuck . . *Leaf* 438: . . Hier eyndet eñ ghaet wt dat and'de stuck . . in der stat zwolle bij mi peter van os . . m.cccc. eñ xc . . *Divided into* 2 vols. sm. folio, *with* 11 *large woodcuts; hf. bd. Zwolle*, 1490 14 0 0

Although the woodcuts are but few, they are remarkable for the excellence of their design, especially the largest one, which contains twenty-four figures on different planes of perspective.

220 BELIAL. Een rechtelick ghedinghe tusschen Belyal den helschen procureur als claghere . . ende Ihesu cristo hemelschē god antwoerdere . . *Colophon on folio CXIIII:* Hier is voleyndt der sondarē troost Belyal ghenoemt . Ende is . . gheprent in . . Antwerpen . . Doer die costen van den eerbaren . . Henrick Eckert vā homberch . . M.CCCCC . eñ . xij.

Small folio, *with* 71 *illustrations* (*wood or metal cuts*), *many of them being repetitions; title slightly mended, the book fine and large in old calf, from the Heber and Dasent collections* *Antwerp*, 1512 12 0 0

The author is mentioned in the prologue as " eenen gheleerden expeerten clerck . . Jacob de theramo."

The cuts which are generally printed from two or three blocks put together (and frequently recomposed for the purpose of modified repetition) had already been used by Bellaert at Harlem in 1484, in his edition of the Belial. Eckert was in possession of the blocks, and used them when reprinting the text.

221 MURMELLIUS. Joannis Murmellii Ruremundensis Nuclei . . *Colophon:* Impressum Dauentrie in officina litteratoria Alberti pafraet . . M.D.xiiij. Mense Octobri. Small 4to. *with two striking woodcuts; red morocco extra, gilt edges* 1514 4 4 0

A Latin Grammar, with most of the words and phrases explained in Dutch. The first woodcut represents a stately lady with a sword, called Wisdom; the second is a remarkable piece of symbolism, Charity aiming a shaft at the heart of the Almighty.

222 PASSIONAL. Dit is eē deuote meditacie op die passie ons liefs heeren . . 16 *leaves* (*apparently not complete*), *with* 21 *woodcuts* (*no date*)—Hier beginnen die Stacien eñ Aflaten die men binnen Roomē verdienen mach, 7 *leaves, with* 1 *woodcut, Tantwerpen By Michiel van Hoochstraten* (*no date*)—Hier beghint een seer goet eñ deuoet boeckxke . . . Hoemē den berch vā caluarien op climmen sal . . 22 *leaves, with* 12 *woodcuts, Antwerpen . . Willem vorsterman*, 1518—in 1 vol. 12mo. *brown morocco, gilt edges, by Lortic* *Antwerp*, 1518 8 10 0

223 ——— Hier beghint een seer goet deuoot boecxken . . . Hoemen den berch van Caluarien op climmē sal . . . 12mo. 36 *leaves with* 27 *woodcuts, blue morocco extra, gilt edges* *Antwerpē . . Willem Vorsterman* (*no date*) 4 0 0

This is a new edition (about 1520) of the Goet Boexken contained in the preceding. The woodcuts are mostly different.

224 ——— Dit is een deuoote meditacie op de passie ōs liefs herē . . *Colophon:* Gheprent tot Antwerpen . . Bi my Willem Vorsterman. 12mo. 16 *leaves, with* 17 *woodcuts of various sizes; apparently not complete; brown morocco, gilt edges* *Antwerp, about* 1518 3 15 0

A new edition of the devote Meditacie above mentioned.

£ s. d.

225 (MISSALE AD USUM INSIGNIS ECCLESIE SARUM . .) sm. folio, *printed in black and red, in double columns, with the Music; with numerous woodcuts, including a full-page Crucifixion on one of the two leaves of* vellum *which are found in the Canon; fourteen leaves wanting, one defective, and a wormhole in some of the inner margins; but on the whole a large and fine copy in green morocco extra, gilt edges*
(*Antwerpie, labore Christophori Ruremundensis, sumptibus Francisci Byrckman*, 28 *Mar.* 1527) 20 0 0

Four imperfect and five perfect copies are recorded.

COLLATION: (8 preliminary leaves wanting;) Temporale. 131 leaves numbered; Ordinarium, 18 leaves unnumbered; Proprium Sanctorum, 72 leaves numbered; Communc. 60 leaves numbered; Accentuarium, folios 61-72 (of which 67-72 are wanting).

226 MISSALE AD VSUM INSIGNIS ECCLESIE SAR' . . 1528 . . *Eighth leaf:* Benedictio salis et aque . . *Fo. i:* Incipit missale secundum vsum insignis ecclesie Sarum . . *Fo. ciij:* . . Finit temporale . . Sequunt' informatiões et cautele . . *Fo. ciiij verso:* . . Deo gratias. (*Leaves cv—cxx*): Ordinarium misse . . *Folio cxx verso:* . . Sequitur sanctorale. *Fo. j:* In vigilia sancti andree . . *Fo. lvj verso:* Explicit sanctorale. *Fo. j:* Cõmune sanctorũ . . *Fo. xlvj:* Explicit missale . . opere atq; impensis Christophori Rurcmũdensis. Anno dni. M.ccccc.xxviij. Die vero. xiiij. Aprilis.

Small folio, *printed in black and red, with numerous woodcuts; two leaves of the Canon* UPON VELLUM, *one of them bearing the full-page illustration* (COLOURED) *of the Crucifixion; a woodcut of the royal arms and St. George and the Dragon substituted for the central portion of the title-leaf, so as to render the text of the tabula on the back somewhat defective; a few head-lines mended; the book on the whole being in fine and perfect condition, in blue morocco extra, gilt edges, from the Blew collection* (*Antverpiæ*) *Ruremund*, 1528 45 0 0

227 LE NOUUEAU TESTAMENT [traduction de Le Febvre d'Estaples] . . Imprime en Anuers par Martin Lempereur. lan.M.D.XXXI . . 12mo. *with 22 large cuts in the Apocalypse, and numerous small ones elsewhere; vellum* *Antwerp*, 1531 10 0 0

VERY RARE.

228 NOVVM TESTAMENTVM. Per D. Erasmvm . . recognitum . . Væueunt Antwerpiæ sub intersignio Rubri Campi. *Colophon:* Antverpiæ, Typis Guillelmi Montani. Anno. 1540 . . 12mo. 113 *pretty little woodcuts; hf. bd.* 1540 1 10 0

The name of "Henry Bredkyrk" is written on one of the pages, and below it "Nunc pertinet ad Johãnẽ Sarysbury." The first was written about 1550-60, and the second about 1580-90.

229 HISTORIEN EN PROPHETIEN wt der Heyliger Schriftuerẽ veiert met suyuerlicke beeldinghen eñ deuote ghebedẽ. *Colophon:* Gheprint Tantwerpen . . by Matheus van Roye . . Anno M.CCCCC.xlviij.

16mo. *with* 91 *minute woodcuts illustrating the Biblical history; vellum binding* *Antwerp*, 1548 2 0 0

A book of Prayers and Lessons, preceded by a Calendar.

230 TESTAMENT. DAT GHEHEEL NIEUWE TESTAMENT . . Hier zijn bigheset die Epistelen wt den ouden Testament . . *Colophon:* Ghedruct Thantwerpẽ . . By my Hans van Remundt . . M.D. eñ LIII . . 12mo. (small 8vo.) *with* 83 *woodcuts, including the figure of St. Paul with his foot on the blank stone which had appeared in the English Testament of* 1536; *hf. bd.* 1553 1 0 0

231 DEN BIBEL. Irhoudende het oude ende nieuwe Testament . . ouerghesteldt [door Nicolaus van Winghe] . . Andtwerpen . . by Hans de Laet . 1560 . Folio, *with* 194 *woodcuts; in the original boards covered with leather* *Antw.* 1560 2 10 0

There are 6 woodcuts of a larger size, some of which are marked with a monogram which seems to be that of Antonius Silvius; 20 small woodcuts in the New Testament; copies after Cranach in Revelations; and of the remaining 99, most are either wonderfully close copies from Holbein's Bible-prints, or else impressions from the very woodblocks which had been used at Lyons.

£ s. d.

232 DAMHOUDER. Pvpillorvm Patrocinivm . . Item, De Magnificentia Politiæ amplissimæ Ciuitatis Brugarum . . Authore . . Iodoco Damhouderio . . Small 4to. 13 *fine woodcuts, full-page size; vellum wrapper* *Antverpiæ, Joan Beller*, 1564 2 10 0

233 HORTVLVS PRECATIONVM Dat is, Het Hofken der bedinghen . . vut diuersche heylighe ende gheleerde mānē, Met sommige ghebedē op die Euāgelien vāden vastene . Door P. Petrum Bacherium . . Gheprent tot Louen, bij Ian Boogaert, inden gulden Bijbel . . 1566. Small 4to. 14 *woodcuts in the text, and every page of text printed within a full woodcut border; fine copy in the original richly gilt binding of the Veneto-Lyonnese style; a semis of roses on the sides, with centre and corner pieces of stamped geometrical design, the back full gilt, the edges gilt and goffered* *Loven*, 1566 9 9 0

172 leaves, with signatures of A-Z and Aa-Uu, in eights. Ten leaves, in contemporary MS., are bound in at the end, containing "die XV bloetstortinghen ons liefs Heeren."

One of the woodcuts is signed by H D, with the figure of a drum between the two letters. This is attributed to Hans Drommel.

3. Italy.

a. Rome.

234 BARBERIIS (Philippus de). *Fol.* 1*a blank.* 1*b*: Ioannis Philippi de Lignamine . . prefatio . . *Fol.* 3*a*: [D]vo lvminaria magna . . *Fol.* 82*a*: . . Finit donatus Theologus . Registrum . . Impssum Ro. An. dni. MCCCCLXXXI . . Sm. 4to. *with* 29 *rude woodcuts of the* 12 *Prophets*, 12 *Sibyls, Proba Falconia, Christ, John the Baptist, the Nativity, and Plato; russia extra, gilt edges,* VERY RARE *Rome*, 1481 20 0 0

Early Roman woodcuts. "Although angular in manner and coarse in outline, they were manifestly designed by an Italian artist of no mean ability."—*Lippmann.*

235 BRIGITTA. *Title, beneath the words* S Brigida Ora pro nobis *and an effigy of the saint:* Memoriale effigiatum librorvm Prophetiarvm sev Visionvm B. Brigidae alias Birgittae . . Anno 1556 . . impressum. *At end:* Finit diuinum volumen omnium celestium Revelationum . . A religiosis patribus originalis monasterii sanctarum Marie & Birgitte in Vatzstenis . . comportatum . .—INCIPIT VITA sive Legenda cvm miracvlis divae Chaterinae filiae S. Birgittae . . *At end:* Romae in ædibus diuæ Brigittæ . . M.D.LVII. 3 parts in one thick vol. small folio, *with numerous large and small woodcuts, chiefly copied from Durer's designs; in old stamped pigskin, with arms on the sides* 1556-57 5 0 0

b. Verona.

236 VALTURIUS. *Leaf* 1: OPERA . DE . FACTI E . PRECEPTI . MILITARI . DI LO . EXCELLENTE . MISIER . ROBERTO . VALTVRIO . . tradvcta in vvlgar . . *Colophon:* trāslata per el spectabel doctor misier Paulo Ramusio de Arimino et īpressa cū industria di Bonin di Boninis da Ragusi īla Magnifica Cita di Verona correndo lanno del Mille e quatrocento. lxxxiii . . Small folio, *with numerous woodcuts of warriors, military engines, fortifications, etc.; fine large copy in old boards covered with parchment* *Verona*, 1483 10 0 0

The designs are the same as in the rare Latin edition of 1472, but as Dr. Lippmann says, "they are for the most part free copies of the originals, drawn with a better knowledge of pictorial effect."

COLLATION: Signatures a-z, &, ɔ, r', A-O, that is 40 quires, of which a has seven leaves, e six leaves, h ten, k ten, O nine, and x y ɔ r' A B F G six leaves each. The others are in eights. Thus there are 306 leaves, all of them printed on.

£ s. d.

c. *Venice.*

237 FASCICULUS TEMPORUM. *First leaf:* Tabula breuis ꝛ vtilis super libello qui dicitur fasciculus temporum . . Incipit feliciter . . *Eighth leaf, which is Fol.* 1: Fasciculus temporum omnes antiquorum cronicas cōplectens incipit foeliciter . . *Fol.* 64 *reverse:* . . Impressusq; impensa ꝛ arte mira Erhardi rodolt de augusta . 1481. 12. caleñ. Jañ.

Small folio, Gothic letter, 71 *leaves with* 57 *woodcuts, chiefly views of cities; vellum binding* (*Venet.*) 1481 3 3 0

A note on the first leaf: "Iste liber est congregationis Ste Justine de Padua, deportatus in monasterium S. Severini Neapoli . ."

Many of the woodcuts are mere conventional figures of towns and towers, but some of them are probably true representations of cities. That of Venice is unquestionably a genuine view, appearing for the first time in this volume.

238 ——— *First leaf reverse:* Nicolao Mocenico . . Erhardus ratdolt Salutē . . *Second leaf:* Tabula . . *Table ends on eighth leaf. Ninth leaf, which is Fol.* 1: Fasciculus temporū . . incipit . . *Fol.* 65: . . Erhardus Ratdolt Augustensis impressioni parauit: Anno salutis . M.cccc.lxxxv . . Venetiis . . *Fol.* 66: elisabeth: filiā aminadab . . Small folio, Gothic letter, 74 *leaves, with the same woodcuts as in the preceding edition; hf. bd. Venet.* 1485 2 2 0

239 PUBLICIUS. * *Leaf* 1 *blank. Leaf* 2: Oratoriae artis Epitomata . . Insup ꝛ pq;facilis memorie artis mod' Iacobi Publicij Florentini lucubratione in lucem editus . . Oratoriae institutiones . . *Colophon on leaf* 67: Erhardus ratdolt augustensis . 1482 . pridie caleñ . decembris impressit Venetijs. *Leaf* 68 *blank.* Small 4to. *printed in Gothic letter with beautiful decorative initials;* 69 *woodcut designs in white upon a black ground, occupying nine pages; fine copy in purple morocco extra, gilt edges Venet.* 1482 6 6 0

Collation: A-D in eights, E six leaves, a eight, b six, c and d eight leaves each.

240 ——— another edition. *Leaf* 1 *blank. Leaf* 2: Oratoriae artis epitoma . . *Colophon on leaf* 66: Erhardus Ratdolt augustēsis . . impressioni mirifice dedit. 1485 . pridie caleñ . februarii . Venetiis. Small 4to. *printed in Roman letter, with the same white-on-black woodcuts as in the original edition, and three others (black on white) added in the text, besides two diagrammatic tables; fine copy in green morocco extra, gilt edges Venet.* 1485 4 4 0

Collation: A-G in eights, and H ten leaves.

One of the additional woodcuts is an outline design of a nude man and woman, of no small merit. One of the white-on-black designs represents a chess-board with all the pieces set.

241 SACROBOSCO. *Leaf* 1 *a blank; 1b a full-page woodcut; 2a:* Spaerae Mvndi Cōpendiū Foeliciter Inchoat . Nouiciis adolescentibus: ad astronomicā remp. capessendā aditum impetrātibus . . Iohānis de sacro busto sphæricū opusculū . . Contraq; cremonensia in planetar' theoricas delyramenta Iohānis de mōte regio disputatiōes . . Georgii purbachii ī eorūdē mot' planetar' acuratiss. theoricæ: dicatum opus . . *Colophon on leaf* 69*a:* . . Hoc quoq; sideralis scientiæ singulare opusculum mirifica illa arte nuper ingenio germanico in lucē prodita . . M.cccc.lxxxviii . completū est Venetiis . *Beneath which is the printer's mark.*

Small 4to. *numerous astronomical diagrams and ornamental initials, besides the fine full-page woodcut at the beginning, which contains the outline figures of* Astronomia, Urania, *and* Ptolemæus; *with many contemporary MS. notes; limp vellum wrapper*

Ioannes Santritter Helbronna, 1488 4 4 0

The woodcut mark is printed white on black, a starred monogram of H and I within a wreath surmounted by a Marquis's coronet.

242 ——— another edition, *with the identical woodcuts of the preceding volume; a very fine copy in crimson morocco extra, gilt edges, by Bedford* 1490 6 6 0

£ s. d.

243 DANTE. *Fol.* 1*a blank. Fol.* 1*b:* COMENTO di christophoro Landino fiorentino sopra la comedia di Danthe alighieri . . *Fol.* 15*a* (marked ii, *i.e.* 11): CANTO PRIMO DE LA PRIMA cantica o uero comedia del diuino Poeta Fiorentino Dante Aleghieri . . *Colophon on Fol.* 316 *reverse* (*marked* 315): Et Fine del comento di Christoforo Landino Fiorentino sopra la comedia di Danthe . . impresso in Vinegia per Petro Cremonese dito Veronese . Adi . xviii . di nouēbrio . M.cccc .Lxxxxi . emendato per me maestro piero da fighino . . *Ff.* 317-320 (*marked* 316 *etc.*) *contains the table of first lines.*

Small folio, *with* 100 *woodcuts chiefly in outline; the preliminary leaves slightly waterstained, but the book a large and fine copy in bds. covered with russia* *Vinegia*, 1491 20 0 0

RARE. This is the better of the two illustrated editions printed in 1491. The designs are similar in both, but in the technical execution the woodcuts of Petro Cremonese are far superior to those of the Benali edition.

244 BOCCACCIO'S DECAMERON, **first illustrated edition.** *Title:* DECAMERONE O VER CENTO NOVELLE DEL BOCCACCIO. *Fol.* 2: Tavola . . . *Fol.* 5*a*: Vita de Giouan Bocchaccio da certaldo . . . *Fol.* 6*a*: hVMANA COSA ELHAVER COMPASSIONE A GLI AFFLITTI . . . *Fol.* 142*a*: . . . Finisce lo elegantissimo Decamerone: cio e le cento nouelle . . . Impresso ī Venetia per Giouāni & Gregorio de gregorii fratelli . . . MCCCC.Lxxxxii . ad di .xx. de Giugno . . .

Small folio, *printed in double columns, with* 113 *beautiful outline woodcuts, of which ten bear the initial* "b"; *fine large copy in blue morocco extra, gilt edges, by Trautz-Bauzonnet; from the libraries of Lord Charlemont, R. S. Turner, and Ben. Maglione of Naples* *Venetia*, 1492 320 0 0

The first illustrated edition of the Decameron, as well as the most desirable, seeing that the illustrations are from designs by the unknown artist who, seven years later, produced those of the Poliphilo. The book is, however, so rare that few persons have seen these early productions of Venetian wood-engraving.

All the books illustrated by the same artist or artists (whose work began apparently in 1489 or 1490, and was continued till not much beyond the first few years of the sixteenth century) are now very rare, and perhaps the rarest of them is the Decameron. Most of the copies must have perished within fifty years of their issue, in consequence not only of the popularity of the book among readers, but of the obnoxiousness of some of the woodcuts. There are probably not half a dozen copies of the book in existence: in fact, we have no certain knowledge of any other example than this and the one in the Spencer-Rylands library. It is enough to remark that these two seem to be the only copies that have turned up during this century, except a very imperfect one which was in Thorpe's possession sixty years ago. The Borromeo, Pinelli, Sunderland, Beckford, Libri, Wellesley, Perkins, Didot, and Cheney collections were all without it. The discovery of the artist's name, by whom the designs were furnished, is the aim of several art critics of to-day.

245 **THE MALLERMI BIBLE.** *Fol.* 1*a*: BIBLIA VULGARE HISTORIATA. 1*b*: Registro de la Biblia . . 2*a*: Tabula de la prima parte . . 6*b*: . . Comincia il prologo ueramente epistola dil beato Hieronymo . . 9*a*: GENESIS (N) EL PRINCIPIO DIO CREOE EL cielo: & la terra . .

£ s. d.

404*a*: A laude & gloria . . Qui finisse la Bibia uulgare hystoriata stampata ne lalma Citta de Venetia per Giouanne Ragazo di monteferato A instantia di Luchantonio di Giunta. . M . CCCCLXXXXII . . Incomincia la legenda del . . sancto Ioseph . . 495*b*: Finisse la vita de sancto Ioseph . . L. A. 406*a*: Tabula de la seconda parte de la Bybia . . 410*b*: . . Lavs Deo Finis .

Stout small folio, 383 *beautiful woodcuts, in contemporary colouring; very fine and very large copy in the original boards covered with stamped leather, and mounted with centre and corner-pieces of brass* 1492 250 0 0

One of the rarest books of the famous Venetian school of design, which brought out in the Poliphilo its finest example. Many of the cuts are marked with the initial b, which (in the Poliphilo) used to be read as revealing the hand of Bellini, and in which a later interpreter finds the name of Barbari (Jacopo dei Barbari).

"One of the most important, and most richly illustrated, of the Venetian vignette-books. . . The designer succeeded in producing a series of pictures full of grace and charm. . . Several of the illustrations are marked with a small 'b,' a signature which, so far as we know at present, appears here for the first time." So says Dr. Lippmann, who goes on to state that the designer of the Italian cuts imitated, but recomposed and improved, the engravings in the 1483 German Bible. If this were the case, the pictures changed a good deal more than their climate when they crossed the Alps. The metamorphosis was magical.

246 DANTE ALEGIERI FIORENTINO [col comento di christophoro Landino]. *Colophon:* Finita e lopa . . emēdata diligētemēte p el reuerēdo maestro Piero da Figino . . Impressa in Vinetia per Matheo di chodeca da parma Del .MCCCCLXXXXIII . . Small folio, 3 *full-page woodcuts and* 97 *small ones; some pages slightly waterstained; hf. bd.* *Venet.* 1493 14 0 0

247 POLIPHILO. *Fol.* 1*a*: HYPNEROTOMACHIA POLIPHILI [*i.e.* Francisci Columnæ], VBI HV | MANA OMNIA NON NISI SOMNIVM | ESSE DOCET. ATQVE OBITER | PLVRIMA SCITV SANE | QVAM DIGNA COM | MEMORAT . . . *Fol.* 5*a*: POLIPHILI HYPNEROTOMACHIA, VBI | HVMANA OMNIA NON NISI SO- | MNIVM ESSE OSTENDIT . . . *Fol.* 234*a*: Li errori del libro . facti stampando . . . . Venetiis Mense decembri . M.ID. in ædibus Aldi Manutii, accuratissime.

Small folio, *printed in Roman letter, with numerous woodcut initials, and* 172 *woodcuts of remarkable beauty of design; a good copy* ($11\frac{11}{16} \times 7\frac{7}{8}$ *inches in size*), *with some small mendings in the blank part of the first page, but in clean and sound condition; red morocco extra, gilt edges, by Koehler* *Venice*, 1499 75 0 0

248 ——— another copy ($11\frac{13}{16} \times 7\frac{7}{8}$), *which has an old library stamp on the title, but is throughout in excellent and sound condition; olive morocco extra, gilt edges, from the Hopetoun library* 1499 80 0 0

249 ——— another copy ($12\frac{1}{4} \times 8\frac{3}{16}$), *very fine and large, in red morocco extra, gilt edges* 1499 90 0 0

The most beautiful of all illustrated books. Hundreds of critics have displayed their ingennity in seeking to discover the name of the man who furnished the exquisite designs that have given immortality to one of the dullest productions of the Italian intellect. We are still as far as ever from learning whether the b which is found marked on some of the woodcuts (or metal cuts ?) is the initial of the designer's or the engraver's name. The probability is that b was the craftsman, since there are cuts in the 1505 Ovid described below, which were evidently drawn by the same hand as those of the Poliphilo, and yet bear the initials ia. The artist cannot, therefore, have been either ia or b. The resemblance between the work of ia and of b (notwithstanding the superior technical skill of the latter) would easily be accounted for by the theory that they were two contemporary wood engravers working on designs supplied by a single

£ s. d.

artist. Some day these obscure matters may be cleared up by a lucky discovery of some latent fact. In the meanwhile we must be content to remain in ignorance of all the three personalities concerned in the enquiry. The frequent assumption that ia was Ioan Andrea (Zoan Andrea), a Venetian who was engaged soon afterwards as a book-illustrator, cannot be maintained.

The initial letters of the chapters form an acrostic which yields the words Poliam frater Franciscus Columna peramavit. In spite of this Latin phrase and of the Latin title of the book, the language is Italian disfigured with a little classical affectation in the spelling. The author wrote his book at Treviso in 1467, and the work has sometimes been described as having been printed then and there. This usually happened when the last leaf (with the real date) was missing.

250 OVID'S METAMORPHOSES . Habebis candide lector .P. Ouidii Nasonis Metamorphosin castigatissimam, cum Raphaelis Regii commentariis . . .

Small folio, *printed in Roman letter, with* 60 *beautiful woodcuts in outline, most of them by the same artist as designed the cuts of the Poliphilo, sixteen bearing the initials* ia, *and a few marked* N.; *bd.*

Parmæ expensis & labore Francisci Mazalis . . M.D.V. . (1505) 20 0 0

"This edition is very rare, and one of the most beautiful works of the Lombardo-Venetian school." Nagler (*Englished*). The same woodcuts (or, as Nagler and Fisher will have it, designs cut in relief on metal) appeared in the earlier edition of 1497 at Venice, but that edition is only to be had at an enormous cost.

Nagler and Ottley held that Benedetto Montagna was the designer.

251 OVIDIUS. Metamorphoses. Ven. G. de Ruscon. MDxyii (1517). *With* 59 *woodcuts, some of which are from the identical blocks used in* 1505, *others being re-engraved by* IO. G. *and* L.—Epistolae Heroides . . Ven. Tacuin. MDXVI (1516), *with* 22 *woodcuts*—De arte Armande . . Ven. Tacuin. s. a. *with* 5 *woodcuts*—3 vols. in 1, sm. folio, *bd.* 1516-17 6 6 0

252 [HORTUS SANITATIS.] Tractatus de Animalibus [Quadrupedibus etc.; de Avibus, Piscibus, et Lapidibus] Tractatus de Urinis. Et liber Galieni: De facile acquisibilibus. *Colophon at end of De Lapidibus:* Impressum Venetijs per Bernardinum Benalium. 2 parts in 1 vol. small folio, 525 *woodcuts; crimson morocco extra, gilt edges*

Venice (*about* 1500) 5 0 0

This is the second half or more of a nearly unknown edition of the Hortus. Most of the woodcuts have a Germanic aspect, but many of them look like copies by an Italian hand of German originals. There is one illustration, however, preceding the *De Urinis*, which is a splendid example of Venetian work. Within an abrabesque border, white on black, there is a large and fine design (full-page size) of a consultation of doctors to whom young students are carrying the vases for examination. There are seven figures altogether. These figures are washed lightly with colour but not so as to lose any of the lines of the engraving.

253 CORONA DELA VIRGINE MARIA, SIVE SETE ALEGREZE. *Fol.* 5: In nomine . . Incomenza el deuotissimo libro de li sete alegreci siue de la gloriosa corona d' la beatissima & immaculata madre del nostro signor . . uulgarizato p uno uenerabile padre del ordine glorioso de li frati minori . . Fol. 334: . . Finis . . *On the reverse:* CORONA DELA VIRGINE MARIA.

Small 4to. *with* 9 *pretty outline woodcuts; fine and large copy in the original binding stamped in black* *S. n.* [*Venice, about* 1504] 10 10 0

COLLATION: ✠ 4 leaves; a-z, &, ɔ, r', A-M, all in eights; N 10 leaves; O and P 4 leaves each; Q 8 leaves=334 leaves.

EXCESSIVELY RARE. The anonymous Franciscan author states that he had been for forty years a member of the order.—A coloured escutcheon is painted on leaf a 1, and the name "Enea Spennazzi Sanese" is written on the last leaf of the book (in a hand of about 1590).

254 [PECKHAM] Io. Archiepiscopi Cantuariensis Perspectiua communis . . *Colophon:* Impressum hoc opus Venetiis per Io. Baptistam Sessam. Cal. Iunii. M.CCCCC.IIII. Diligentissime emendatū Per. L. Gauricum Neapolitanum . . Small folio, *with numerous diagrams; a fine large woodcut on the title representing the author and two of his pupils; ornamental initials; bds. uncut* *Venet.* 1504 8 8 0

£ s. d.

255 BOCCACCIO. L'opera de misser Giouanni Boccacio de mulieribus claris . . [Tradotta da Vicētio Baglī]. Small 4to. *numerous woodcuts (including many repetitions); green morocco extra, gilt edges*
Venetia per maistro Zuanne de Trino: chimato Tacuino . . m.d.vi . . (1506) 5 10 0

The best of the cuts is the one on the title representing the Triumphal Car of Fame.

256 NATALIBUS (Petrus de) Catalogus sanctorum ꝛ gestorum eorū ex diuersis voluminibus collectus: editus a reuerēdissimo in xpo patre domino Petro de natalibus de venetijs . . *Colophon:* . . Venetiis per Bartholomeum de Zanis de Portesio impensis domini Luceantonii de Giunta . . Anno salutis . M.CCCCC.vi . .
Small folio, *with some hundreds of woodcuts (including a few repetitions); having some pages slightly waterstained, but a fine sound copy in the original boards covered with stamped leather* *Venice*, 1506 7 10 0

The drawings from which these illustrations were cut must have been of remarkable merit. The figures are all in outline and resemble very much the designs of the Mallermi Bible of 1490; but there are no monograms or signatures.

257 Missale predicator' nuper īpressum ac emendatum cum multis missis: orationibus pulcherrimisq; figuris . . de nouo superadditis . . *Colophon on last page:* Explicit missale ordinarium . . 12mo. 21 *full-page woodcuts, and* 21 *pages with borders of woodcuts, besides numerous smaller designs; the title soiled; a good copy in vellum*
(*Venice, L. A. Giunta*, 1506) 10 0 0

258 MERLIN. La vita de Merlino ꝛ de la sue prophetie historia de che lui fece lequale trattano de le cose che hanno auenire . (At end) *Tracta e questa opera del libro autentico del magnifico messer Pietro Delphino fu del magnifico messerZorzi translato de lingua francesse in lingua italica scripto nel anno . . M.ccc.lxxix . adi . xx . Nouembre in Florentia & stampado in Venetia del M.ccccc.yii . adi xx . de Aprile . . .*
Small 4to. printed in Roman letter, long lines; *with* 82 *pretty outline woodcuts, some of which are signed* F; *the title said to be in facsimile, and leaves* 99-102 *wanting; old Spanish calf* *Venice*, 1507 21 0 0

Of extreme rarity. The Blandford-Heber-Grenville copy which is in the British Museum, and one which was formerly in Gancia's possession, are believed to be the only other examples now extant.

259 MISSALE PRAGENSE. *Leaf* 1 *of text:* Incipit missale integrum tam de tempore q3 de sanctis s'm rubricam Archiepiscopatus Ecclesie Pragensis . . sm. folio, gothic letter, *printed in red and black; the eight leaves of the Canon (including the large woodcut of the Crucifixion)* printed on vellum; *numerous pretty woodcuts in the ornamental initials; a good copy but deficient of the title and some other leaves: vellum binding*
[*Venetiis, Petr. Liechtenstein*, 1507] 15 0 0

A very rare Slavonicum. Mr. Weale mentions three copies, one of which is imperfect.

The fly-leaf and end-leaf are composed of the illuminated frontispiece and title of a MS. Album Marianum, on vellum; prepared for the use of a Congregation in Prague instituted by the Jesuits about 1580. They are painted to represent the façade of a temple, with Miniatures in the compartments.

260 VIGERIUS. Marci Vigerii Saonensis San. Mariae Transtibe. Praesbi. Car. Senogallien. Decachordvm Christianvm Ivlio. II. Pont. Max. dicatvm. *Colophon:* . . Hieronymus Soncinus in Vrbe Fani . . impressit die .x . . Augusti .M.D.VII . .
Small folio, *with* 10 *large woodcuts, full-page size, having fine arabesque borders in white upon black, and* 33 *small woodcut vignettes; fine copy in vellum* *Fani*, 1507 6 10 0

The last of the large woodcuts bears the initials F. V., which allow us to assign all the artistic work to Florio Valvassore, the brother and assistant of the more famous Zoan Andrea; and thus to include the book in this section under Venetian art.

There are repetitions of the arabesque borders and of the vignettes, by which their number is multiplied; but the large woodcuts are all distinct designs executed with notable ability.

		£	s.	d.
261	BREUIARIUM s'm vsum Alme Ecclesie Saltzburgeñ. Pars Estiualis [et Hyemalis], thick small 8vo. *printed in black and red, with numerous pretty little woodcuts; in the original boards, covered with stamped leather* *Venetijs impssa i edib' Petri Liechtenstein . .* 1509	5	0	0
262	Opera noua contemplativa (Biblia Pauperum) *Vinegia, about* 1510—*see ante under* Xylographica			
263	SABADINO. Fol. 1: Settanta nouelle. *Fol.* 3. Promhemio de la Settanta Nouelle del Famoso: & doctissimo nele arti de humanita Misser Iouanni Sabadino degli Arienti Bolognese intitulate Poretane . . *Colophon:* . . in la inclyta Cita de Venetia stampate. Nel. M.CCCCC.X. adi. xyi de Marzo. Sm. folio, *Roman letter, with 45 fine illustrative woodcuts in outline; beautiful copy in olive morocco super-extra, gilt edges* *Venetia,* 1510	84	0	0
	Only one of the woodcuts bears the signature "b." but they were all designed by the same hand that drew the illustrations of the Mallermi Bible. They are not mentioned in Nagler's Monogrammisten; an omission easily accounted for, as this edition of the Porretane is one of the rarest books in Italian literature. There are probably not more than half-a-dozen copies extant.			
264	LIVIUS. Deche de Tito Liuio vulgare hystoriate, sm. folio. *Colophon:* . . Stãpate ĩ Venetia p Bartholameo de Zãni de Portesio . M.ccccc.xi . . *about* 400 *woodcuts, including three pages with grand arabesque borders, all executed in outline; fine copy, in the original stamped Venetian binding, rebacked and repaired; rare* *Stãpate ĩ Venetia p. Bartholameo de Zãni de Portesio .* 1511	7	10	0
264*	——— another copy, sm. folio, *wanting one leaf* (*e* 8) *of the first Decade, and having the last leaf of the volume defective; hf. bound* 1511	2	16	0
	Luca Antonio Junta's mark is on the title printed in red.			
	One of the most richly illustrated books ever produced in Italy in the fifteenth century. The first issue had appeared in 1493. Most of the cuts are unsigned, but the signature F frequently appears upon the cuts; and we also find on several of them the same small b which was used by the artist of the Poliphilo.			
	Dr. Lippmann has not observed that several of the cuts in this volume are impressions from blocks used in the Mallermi Bible.—The rudeness of execution which may be noticed in many of these illustrations does not in any way disguise the fact that they must have been cut from designs of great beauty.			
265	CRESCENTIUS. *Title:* Piero Crescientio de Agricvltvra vvlgare. *Colophon:* Impressum Venetiis . . M.D.XI. Small 4to. 36 *woodcuts, all but one of them in graceful outline designs; in the original boards, with a calf back* *Venet.* 1511	6	6	0
	The fly-leaves are formed of two cuttings from a MS. Lectionarium of the eleventh century, upon vellum.			
266	DANTE. Opere del divino poeta Danthe con svoi comenti . . *Colophon:* Fine del comento di Christoforo Landino . . Venetia per Miser Bernardino stagnino . . M.CCCCC.XII . . 8vo. 101 *pretty woodcuts, many of them bearing the signature* C; *having the title page a little soiled, nevertheless a fine copy in vellum binding* *Venet.* 1512	6	6	0
	Besides the initial C, we also find CC with a pillar or castle, and the pillar alone. The artist has been plausibly identified, in Nagler's Monogrammisten, with Cristoforo Castelli of Parma.			
267	MISSALE ROMANUM nouiter impressum . . cautũ est: ne quisq' preter Gregorium de gregorijs imprimere audeat . . *Colophon:* Impressuꝫ Venetijs ĩ edibus Gregorii de gregorijs . M.D.xiij . tertio nonas Decembris .			
	Folio, **printed upon vellum,** *in red and black, with over* 700 *engravings, large and small, including ten pages which bear arabesque and illustrated borders; the* Music *in square black notes upon four red lines; fine copy in old calf* *Venet.* 1513	80	0	0
	One of the most splendidly illustrated Missals ever published. None of the woodcuts (or metal-cuts, as we ought perhaps to call them) bears a signature, but they were all evidently produced in the atelier in which Zoan Andrea and Florio Valvassore worked for the Venetian publishers.			

	£	s.	d.
268 MISSALE SALTZEBURGEN. Nouiter impressum ac emendatū . . Ex officina litteraria Petri Liechtenstein Coloniensis . anno. 1515. Small folio, *printed in black and red, with hundreds of handsome woodcut illustrations, in borders, initials, and pictorial designs, besides the full-page Crucifixion; a few leaves slightly wormed; a fine book in the original bds. covered with stamped pigskin*			
Venetiis, P. Liechtenstein, 1515	18	0	0
A striking example of Venetian book-illustration.			
269 PETRARCA. Opera del preclarissimo Poeta misser Francescho Petrarcha con el cōmento de misser Bernardo Lycinio . . Small folio, 6 *full-page woodcuts with borders, delicate and graceful in style; a few leaves slightly wormed; citron morocco extra, gilt edges (by Derome?)*			
Venetia p Augustino de Zāni de portese . . M.D.XV . . (1515)	7	10	0
These elegant woodcuts are copied from the famous set of metal-engravings which appeared about 1490 in Florence.			
270 BIBLIA cū cōcordantijs veteris ꝛ noui testamēti ꝛ sacrorū canonum . . folio, 144 *woodcuts from blocks used in the Mallermi Bible of* 1492 *(coloured); old English red morocco, gilt edges*			
Lugduni, per M. Iacobum Sacon . Expensis . . Antonij Koberger . . Millesimo quingentesimo decimosexto . . (1516)	6	10	0
While far from being as numerous as the illustrations in the Mallermi Bible, these woodcuts must represent the full quantity of the blocks that came into Sacon's possession.			
271 (Vol. I) Breuiarium Frisingēn . Pars Hyemalis . . (Vol. II) Breuiarium Frisingēn . Pars Estiualis . . 2 vols. small 8vo. *printed in black and red, with numerous pretty woodcuts and borders; fine copy in an early German binding of oak boards covered with stamped and gilt leather, bearing on the sides the initials M.H.I.B. and the date* 1580, *with representations of the Coronation of the Virgin, the Baptism of Christ, the Crucifixion, and the Salvator Mundi, the edges gilt and gauffered; the engraved bookplate of the Bavarian Electoral Library (about* 1680) *pasted within the covers . . cura solertis viri Petri liechtenstein . Impensa vero egregii viri Joānis Oswalt . . Venetiis . .* 1516 . .	22	10	0
Rare. One of the pages (fol. 233 of the Hyemalis) gives the monogram and funeral shield of "Joannes Oswalt ciuis Augustensis," who paid the expenses of the edition.			
272 MISSALE ROMANŪ nouiter īmpressum cū annotationibus . . cum figuris festiuitatum ac euāgeliorum initia exornantibus . . *Colophon on last page:* . . Missale . . castigatum: ac . . Impensisqꝫ Lucantonii de giunta florētini . . M.ccccc.xvj . . ī alma Venetiar' vrbe īpressuꝫ . . Small folio, *title and text printed in black and red; two leaves defective, some leaves slightly wormed and some others mended; the book however in generally fine and sound condition; with a great number of small woodcuts and ornamental initials, twelve pages having full decorative borders and woodcuts in compartments; a large and fine woodcut of the Crucifixion, and a superb Annunciation of great size, Dureresque in design and probably executed by a better artist than the famous Zuan Andrea; old calf*			
(*Venice*, 1516)	10	0	0
273 JOACHIM. Abbas Joachim magnus propheta . . . Expositio magni pphete Joachim . . sm. 4to. *printed in* Gothic letter, *with numerous fine woodcuts some of which bear the signature* .M.; *bds.*			
Venetiis per Laçar' de Soardis, 1516	4	10	0
274 JUSTINIANO. Lavde devotissime et santissime composte per el nobile et magnifico Misier Leonardo Justiniano di Venetia. Smallest 8vo. (12mo.), 31 *pretty woodcuts (including repetitions) some of them with borders; fine copy in red morocco extra, gilt marbled edges (by Padeloup), from the Beckford library*			
Venetia per Bernadin Venetian di Vidali . . M.CCCCC.XVII (1517)	21	0	0
Some of the cuts are of remarkably elegant design. There are three different Crucifixion pictures, two of them resembling Florentine work. More than one artist produced these illustrations, which are of various sizes and styles.			

£ s. d.

275 BREVIARIUM HIEMALIS PARTIS ⁊ ESTIUALIS S'M CHORUM PATAUIENSIS ECCLESIE . . aptissime figuris coornatum . Leonardi Allantse Bibliofile Viennensis. Folio, *printed in black and red, with two superb full-page woodcuts, and a great number of small ones, besides several borders and initials; fine copy in an early stamped pigskin binding, with the initials V.E.P. an escutcheon, and the date* 1562 *on the upper cover*

Venetijs per . . Lucantoniū de giunta florentinū Impensis vo leonardi ac luce alantsee fratrum . . 1517 . . 16 0 0

One of the large woodcuts is an Annunciation copied from Dürer and very finely executed. The other is a Virgin and Child bearing a monogram of £.a.*, which in Nagler's Monogrammisten, is ascribed both to Lucas Allantse and to L. A. Giunta.

276 CORNAZANO. OPERA NOUA de Miser Antonio Cornazano ī terza rima . . *Colophon:* Impressa in Venetia per Nicolo Zoppino & Vincentio . . M . D . XVIII . . 12mo. 19 *woodcuts, of which the largest is signed by* ℰA (*i.e.* ZA), *and some of the others by* C *and* B; *red morocco extra, gilt edges* *Venet.* 1518 2 12 0

277 SIBYLLÆ. *Title:* Quattuor hic compressa opuscula . Discordantie sanctorum doctorum Hieronymi Augustini . Sibyllaruꝫ de Christo vaticinia . . Varia Iudeorum ⁊ gentilium de Christo testimonia. Centones Probe Falconie . . *Colophon:* Impressum Venetiis per Bernardinum Benalium. Small 4to. 12 *full-page woodcuts within borders; vellum binding* *Venet.* (*about* 1520) 2 10 0

278 VIRGIL. PVBLII VERGILII Bvcolica, Georgica, Aeneis cvm Servii commentariis . . seqvitvr Probi in Bvcolica et Georgica commentariolvs . . ad hos Donati fragmenta . . 8vo. *divided into* 2 *vols. with* 20 *pretty woodcuts; old English blue morocco extra, gilt edges*

Venetiis in ædibus Georgii de Rusconibus . . M.D.xx (1520) 3 15 0

279 PETRARCA. Canzoniere et Triomphi . . historiato . . *Colophon:* Impresso in Venetia per Nicolo Zopino e Vincentio compagno nel . M . CCCCC . XXI . . 12mo. *with* 6 *full-page woodcuts to the Triomfi, bearing the signature of* z . a; *hf. bd. fine copy* *Ven.* 1521 1 16 0

280 APVLECIO volgare . . Con le sue fabule in margine poste. Traducto per il Magnifico Conte Matheo Maria Boiardo. (At end): *Venetia p Ioanne Tacuino da Trino . .* M.D.XXIII. Small 8vo. *with* 64 *woodcuts; fine copy in veau fauve, gilt edges* *Venice*, 1523 3 16 0

281 ARON. THOSCANELLO DE LA MVSICA di Messer Pietro Aaron Fiorentino Canonico da Rimini . Cõn Privilegio. *Colophon:* Impressa in Vinegia per maestro Bernardino et maestro Mattheo de uitali fratelli . . . M . D . XXIII . Small folio, *diagrams and musical notation, woodcut initials, a woodcut border to the title, and a full-page frontispiece to the text, containing a portrait of Aron with several other figures; hf. bd.* *Venice*, 1523 10 10 0

First Edition of one of the great books in the literature of early Music.

VERY RARE. The borders are from blocks which had been in the possession of Gregorio de Gregorii; but the very large illustration which contains the portrait and representations of some musical instruments is an original work signed by "La"—a monogram resembling one attributed in Nagler's Monogrammisten to Lucas Allantse and L. A. Guinta. It probably belongs to neither of them in this place.

282 TRIOMPHI SONETTI CANZONE Stantie et Laude dd Dio ⁊ de la gloriosa Vergine Maria: Conıposti da diuersi Autori . . *Colophon:* . . Venetia per Nicolo Zopino e Vicentio compagno . Nel . M . D . xxiiii . . 12mo. 12 *small, and* 2 *large woodcuts; red morocco extra, gilt edges* *Venice*, 1524 4 4 0

283 OFFICIUM ROMANUM . Nota deuotissime lector quod hoc officium est ordinarium . . cũ multis alijs officijs ⁊ orõnibus : q hactenus nullibi impressa fuerunt . . In ædibus gregorii de grego. M.D.XXIIII. *Colophon on folio numbered* 212: Venetiis in edibus Gregorii de gregoriis . Anno . M.D.XXIIII . mense octobri . .

12mo. *printed in red and black, with a great quantity of woodcuts,*

£ s. d.

comprising 30 *large illustrations of the text, and hundreds of smaller ones which are enclosed in the borders; leaves* 127 *and* 128 *in facsimile; brown morocco extra* *Venet.* 1524 8 10 0

Two of the large cuts are marked I.A., one L.A., and one L. Arodia.

284 BOCCACCIO. IL DECAME | RONE de Messer | Giouanni Boccaccio nouamẽ | te stãpato con | tre nouelle | agiunte.

Small folio, *printed in Roman letter, in double columns, with about* 100 *woodcuts; the last page mended and having about thirty letters made up; olive morocco extra, gilt edges, by Bedford*

Venetia per Bernardino de Viano de Lexona Vercelese . . M.D.XXV . . (1525) 25 0 0

VERY RARE. Some of the woodcuts are marked with the letter F.

286 SIPTABINA. ITINERARIO ASYATICHO di Siptabina Pisano Poeta celeberrîmo. M.D.XXVI. *Colophon*: . . Vineggia Per Helisabetta de Ruschoni . . M.D.XXVI . . 12mo. *with* 35 *woodcuts: old red morocco* *Ven.* 1526 6 6 0

287 HORATIUS Cum Quinque Commentis . . Small folio, *with* 11 *woodcuts, one border, and numerous decorative initials; fine copy in an old vellum binding*

Venetiis per Guilielmum de Fontaneto Montisferrati: sumptibus uero Petri de Rauanis . . MD.XXVII . . (1527) 2 10 0

The woodcuts are of good design and execution; but are unsigned.

288 FANTI. TRIOMPHO DI FORTVNA DI SIGISMONDO FANTI FERRARESE. *Colophon:* . . Venegia per Agostin da Portese . . M.D.XXVI. Nel mese di Genaro, ad instãtia di Iacomo Giunta . . Folio, 133 *large woodcuts, besides an innumerable quantity of small ones; very fine copy in brown morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet* 1527 36 0 0

COLLATION: woodcut title; 15 preliminary leaves; 3 leaves of text not numbered; leaves numbered I-CXXVIII; and a final leaf bearing the imprint, printer's mark, etc.

An extremely rare Fortune-Teller engraved throughout on wood with the exception of the sixteen preliminary leaves and the Quatrains in answer to the Questions. Amongst the figures in the engravings there are portraits of many distinguished Italians of the preceding thirty years. The first page of the book has the signature of I·M· as designer or engraver. The third page has a rich decorative border of arabesques, with the initials I.C.

The book is described in Chatto's Wood-Engraving, and also in Nagler's Monogrammisten under the initials of the two artists. The designs of nymphs and boys in various attitudes that occur here and there, are referred by Nagler to an artist belonging to Titian's school. The title-page is a very large and splendid design.

289 DANTE. Comedia di Danthe Alighieri poeta diuino: cõ l'espositione di christophoro lãdino . . . MDXXIX. *Colophon on last page:* Stãpato in Venetia per Iacob del Burgofrãco, Pauese. Ad instãtia del nobile messere Lucantonio giũta, Fiorẽtino . . M.D.XXIX . .

Small folio, *with* 3 *large and* 96 *small woodcuts; besides an additional portrait of Dante on the back of the title; in a modern black binding, with the original stamped calf covers preserved on the sides* *Venetia,* 1529 7 10 0

290 ——— the same, *a very fine copy in contemporary Italian binding of white kid, a little repaired at back, but leaving the elegant blind-tooling intact* *Venice,* 1529 24 0 0

These woodcuts in both the preceding editions are either close copies of those in the March edition of 1491, or else impressions from the blocks which were then used. The signature "b", however, does not appear upon any of them.—The only difference in point of illustration between the issues of 1493 and 1529 is that, in the latter the old borders of the large cuts were replaced by new ones, the illustration of Inferno II was omitted, and the portrait of Dante was added.

291 PANTHEUS. VOARCHADUMIA contra Alchímiam: Ars distincta ab Archimía, & Sophia: cum . . Figuris opportunis Ioannis Augustini Panthei Veneti sacerdotis. Venetiis. Diebus. Aprilis. M.D.XXX.

Small 4to. *the title within a woodcut border and printed in red, blue, yellow, and brown; a double-paged View of Venice on leaves* 4 *and* 5; *with* 11 *full-page woodcuts of chemical operations; red morocco extra, gilt edges* *Venet.* 1530 5 5 0

An extremely curious volume, not the least interesting portion of which is its exposition of the relations between Chemistry and the industrial arts, in the sixteenth century.

£ s. d.

292 PRIMALEON. Los tres libros del muy esforçado cauallero Primaleon et Polendos su hermano hijos del Emperador palmerin de Oliua. *Colophon on folio* 262: Fve trasladado y tradvzido . . En la muy noble & Imperial ciudad de Toledo. Año . . del mil & quinientos & ueynta y ocho Años. *Colophon on fol.* 263: Acabase de imprimir en la inclita ciudad del Senado Veneciano . . Año de mil y quinientos & trenta quatro . . y fue Impreso por M. Iuan Antonio de Nicolini de Sabio. Alas espesas de M. Zuan Batista Pedreçan . .
Small folio, *Roman letter, numerous woodcuts; morocco extra, gilt edges*
Venecia, 1534 18 0 0

293 ——— the same, *a very fine and large copy in old blue morocco extra, gilt edges, by Walther, from the Stanley and Blandford libraries* 1534 25 0 0
There was no copy of this rare and beautiful edition in Salvá's collection.
This copy fetched £41 at Colonel Stanley's sale.
Between the two colophons at the end, we find the long note of the editor Francisco Delicado (Delgado) on the differences in pronunciation between Italian and Spanish.

294 PULCI. Morgante maggiore di Alvigi Pvlci Firentino, nouamente stampato . . & dal suo vero originale tradotto, & historiato. (At end:) . . stampato in Vinegia per Gulielmo da Fontaneto . . m.d.xxxiiii . . Small 8vo. *with* 28 *little woodcuts; brown morocco extra, gilt edges*
Venice, 1534 10 0 0
Contains 196 numbered leaves, printed in a semi-gothic type in double columns.
Only one other copy is known (that of the La Vallière library) which is now in the British Museum.

295 REALI DI FRANCIA. Libro chiamato Reali di Frãza: Nel quale si cõtiene la generatione de tutti li Re: Duchi: Principi: & baroni di Frãza: & de li Paladini: cõ le battaglie da loro fatte . . (Col.) . . *Venetia per Marchio Sessa . . M.D.XXXVII.* Sm. 4to. *title within an elegant woodcut border, and* 55 *small woodcuts throughout the text; red morocco extra, gilt edges, by Chambolle-Duru, from the Seillière library,* very rare
1537 4 10 0

296 OVID. Di Ovidio le metamorphosi, cioe Trasmvtationi, tradotte . . in volgar verso [per Nicolo di Agustini] . . small 4to. *with* 66 *rude woodcuts; calf* *(Venetia) Bernardino di Bindoni*, 1538 1 12 0
One of the woodcuts bears the signature L.

297 BIBLIA VVLGARE novamente stampata . . Venetiis. M.D.XXXXI.
Small folio, *nearly* 400 *woodcuts; some of them bearing the initial* b *and printed from the blocks used in the Mallermi Bible of* 1492, *the others freely copied from the earlier impressions; vellum* *Venice*, 1541 5 0 0

298 ALCIATI (Andreae) Emblematvm libellvs, nvper in lvcem editvs, 12mo. 84 *woodcuts, citron morocco extra, gilt edges, the anchor on the sides* *Venetiis, Aldvs*, 1546 4 4 0
The volume is very rare.

299 MISSALE ROMANVM nouissime impressum . . In quo multe sanctorũ, sanctarumqꝫ misse . . sunt oddite . . sm. folio, Gothic letter, *printed in red and black; with the* Music, *and a great number of fine woodcuts of various sizes, and ornamental woodcut initials; a wormhole in the last ten leaves, and one leaf wanting (sign. Fl); in the original binding of boards, covered with red leather*
Venetiis in officina heredum Luce Antonii Junte, 1549 6 6 0
A splendid and sumptuous volume of great decorative and typographical beauty.

300 DONI (Antonfrancesco) la Zucca . . 7 parts in 1 vol. 12mo. *with* 70 *woodcuts; red morocco extra, gilt edges, by Bedford*
Vinegia, per Francesco Marcolini . MDLII (1552) 3 3 0

£ s. d.

301 MASHAL HA-KADMUNI, by Isaac ben Salomon Sahula, edited by Meir ben Jacob Franzoni: a work consisting of Proverbial phrases in rhyme, illustrated by prose Fables, *all in Hebrew*, sm. 4to. *numerous woodcuts of talking animals and other facetious designs, somewhat in the style of Æsop and the Septem Sapientes; bound in hogskin, stamped with portraits and arabesques in compartments, and the arms of Saxony*, VERY RARE; *from the Sunderland library*
s. n. (Venice, about 1550) 1 15 0
Bound along with other rare Hebrew pieces.

302 PULCI. Morgante maggiore qvale tratta della morte del Conte Orlando e de tvtti li paladini . . . (At end:) *Finito il libro . . fatto . . da Luigi Pulci . . Nouamente corretto . . Impresso in Venetia per Gioanne Padoano . .* M.D.LII. Small 4to. *with numerous rude woodcuts; fine copy in calf neat* *Venice*, 1552 2 10 0

303 [DONI.] L'Asinesca Gloria dell' Inasinito Academico Pellegrino, 12mo. 22 *various woodcuts; fine copy, red morocco super extra, gilt edges, very rare* *In Vinegia nell' Academia Pellegrina per Francesco Marcolini*, 1553 1 10 0
One of the cuts is signed with the letter L, which indicates a Venetian artist, unknown by name, to whom an article is dedicated in the Monogrammisten.

304 ROSARIO DE LA GLIOSA VGINE MARIA. *On leaf* 4: Epistola proemiale nel sequente libro del Rosario: intitolato Essercitio spirituale . . . frate Alberto castellano Veneto . . *On last leaf:* In vinegia appresso Giouanni Varisco e compagni l'anno . MDLIX.
12mo. 189 *woodcuts with borders; calf neat* *Venice*, 1559 7 7 0
A remarkable and interesting little book, which had been previously issued.

305 ——— the same, an imperfect copy of the earlier edition of 1547, wanting many pages *but containing* 137 *of the woodcuts; original limp vellum* (1547) 3 10 0
There is no signature or monogram, but the book probably issued from the atelier founded by the brothers Valvassore.

306 ARIOSTO, Orlando Fvrioso . . tvtto ricoretto . . sono aggiunte Le annotationi . . di Girolamo Ruscelli . . *In Venetia, appresso Vicenzo Valgrisi . .* MDLVI. 8vo. *with* 46 *full-page woodcuts from the designs of Dosso Dossi, larger and otherwise designed than in Giolito's editions; fine copy in vellum, rare* 1556 2 10 0
This copy has the contemporary autograph of Arrigo Ruscelli, who may have been a relative of the editor.

307 MISSÆ EPISCOPALES pro sacris ordinibus conferendis Secundum ritū sacrosancte Romane Ecclesie, ad iongū . . pro Pontifice, priuatim . celebraturo . . addit', missa ferie quinte in cena Domini: cum . . alijs ceremonijs . . Per R. P. D. Hier. Machabeum . . compilatum . . Folio, *printed in red and black, with nearly* 300 *fine woodcuts, including figured borders and a large Crucifixion; in the original Venetian binding of red morocco, with ornamental gold tooling on the back and sides*
Venetiis apvd Ivnctas MDLXIII (1563) 9 0 0
There are many repetitions including that of the large Crucifixion and the page that faces it.

308 PONTIFICALE ROMANVM ad omnes Pontificias ceremonias, quibus nunc vtitur sacrosancta Romana Ecclesia, accomodatum . . Folio, *printed in red and black, with about* 200 *fine woodcuts, many of them (including the large Crucifixion) being from the identical blocks used in the preceding article; and with all the Music; having a few insignificant wormholes at the beginning; in wooden boards, with a morocco back*
Venetiis, apud Iuntas, MDLXXII (1572) 6 0 0

309 PONTIFICALE ROMANVM ad omnes pontificias cæremonias . . accomodatum . . Folio, *printed in black and red, with the same woodcuts as in the edition of* 1572; *in the original binding, a superbly decorated olive morocco covering, with the arms of a Bishop (Sampieri of Bologna) on the sides, the edges gilt and gauffered*
Venetiis apud Iuntas, MDLXXXII (1582) 28 0 0
This magnificent binding is quite perfect; and has been in no way restored or mended.

£ s. d.

310 VERDIZOTTI. CENTO FAVOLE MORALI . . scelte, & trattate in varie maniere di versi volgari da M. Gio. Mario Verdizotti . . .
Small 4to. *First Edition, with* 102 *full-page woodcuts of admirable designs, said to be due to the hand of Titian; morocco*
Venetia, appresso Giordano Zileti & compagni, M.DLXX (1570) 6 6 0

311 ——— the same, *a very large and fine copy in red morocco extra, gilt edges, by Belz-Niedrée* 1570 8 8 0

311* ——— another edition, sm. 4to. *with* 101 *woodcuts; in blue morocco extra, gilt edges* (*by Derome le jeune*)
Venetia, appresso Francisco Ziletti, MDLXXXVI (1586) 5 5 0

312 ——— another edition, sm. 4to. 101 *woodcuts; fine copy in red morocco extra, gilt edges, by Petit*
Venetia, appresso Alessandro de Vecchi, MDIC (1599) 8 10 0
The woodcuts in all the editions are from the same blocks; but the fine figure of an astronomer with the words "Non bene quis sapiet si non dominabitur astris" which is found in the preliminary pages of the first edition was not repeated in the reprints.

313 MERCURIALIS (Hieronymi) DE ARTE GYMNASTICA libri sex, in quibus exercitationum omnium vetustarum genera . . & quidquid deniq. ad corporis humani exercitationes pertinet diligenter explicatur . . Venetiis apvd Ivntas MDLXXIII . .
4to. 21 *fine large woodcuts; beautiful copy with ample margins, bound in red morocco for King Charles II and bearing his monogram and crown in gold on the sides and back* *Venet.* 1573 15 15 0
A fine book, and a favourable example of the library of Charles II.

313* ——— another edition, 4to. *with the same woodcuts; in a German stamped pigskin binding executed for Frederick II of Denmark whose arms are on the sides* *Venet.* 1587 5 5 0

314 BIBLIA [LATINA] ad vetvstissima exemplaria . . Venetiis, MDLXXXVII . .
Small 4to. *with* 602 *pretty woodcuts* (*including very few repetitions*); *in old French olive morocco gilt* (*bound about* 1610), *with a wreath of palmleaves in gold* (*Eve style*) *on the sides, edges gilt*
Venetiis, Hieronymus Polus, 1587 8 8 0
The most profusely illustrated Bible that had ever been published. The woodcuts are not conventional ones of indefinite character that might have been used or repeated anywhere in any book; but each occurs in its proper place as an illustration to the text.

315 VECELLIO. HABITI ANTICHI et MODERNI di tutto il Mondo. Di Cesare Vecellio. Di nuovo accresciuti di molte figure . . thick 12mo. *with* 506 *beautiful woodcuts; red morocco extra, gilt edges* *Venetia, Sessa,* 1598 7 0 0

316 ——— another copy, *very fine, in the original vellum* 1598 8 10 0

317 ——— another, still larger copy, *vellum* 1598 10 10 0
Second and most complete edition, having 80 more engravings than the first edition of 1590.

318 PANIGAROLA (Francesco) La Quaresima, sm. 4to. 68 *charming woodcut designs after Dürer and others, vellum, rare*
Bergamo, Comin Ventura, 1605 1 12 0
"Volume très-rare, même en Italie."—*Brunet.* There is no monogram to indicate who the wood-engraver was.

319 MISSALE ROMANVM ex decreto sacrosancti Concilij Tridentini restitutum . . Folio, *printed in Roman letter, black and red, with numerous woodcuts; in the original magnificent binding of olive morocco, richly gilt on the sides and back, having a central figure of a bishop, and an inscription on the sides of* "D.M." *and* "D.F.," *with the words* "S. Francisci Donnarum" *between them* *Venetiis, apvd Ivntas,* 1626 25 0 0

d. Naples.

£ s. d.

320 [ESOPO HISTORIADO] *Colophon:* FRANCISCI DE TUPPO . . . in uitam Esopi fabulatoris . . . traductio materno sermone fidelissima & in eius fabulas allegorie cum exemplis antiquis modernisque finiunt feliciter. Impresse Aquile per magistrū Eusanium de Stella . . . una cū Ioanne Picardo de Hamell ac Loiso de Masson Francigena con sociis suis . . . M.CCCC.LXXXX.III . . . sm. folio, 90 *large woodcuts within elegant borders; in the original smooth calf binding covered with geometrical interlaced tooling in gold and silver with painted compartments, the back and the fore-edges mended; in a blue morocco case* *Aquile*, 1493 320 0 0

This edition of Tuppo's Æsop, printed at Aquila, in the kingdom of Naples, is so excessively rare that no copy has ever before appeared in the market or in any bookseller's catalogue. There are probably not four copies in existence.

The woodcuts are copies from those in the Naples Æsop of 1485.

321 OFFICIUM B.V.M. *secundum usum Romanum. Ff.* 1-12 *Calendarium. Ff.* 13-16: Oratio de sancto sebastiano, *etc. Ff.* 17: Incipit officiū beate marie uirginis secundum consuetudinē romane curie . . *Fol.* 60: Incipit missa beate marie . . *Fol.* 63: Incipiūt septē psalmi penitentiales . . *Fol*, 79: Incipit officium mortuorū . . *F.* 105: Incipit officiū sancte crucis . . *F.* m: Incipit officium sancti spiritus . . [cum Proprio Sanctorum] *F.* 128*b*: Impressum Neapoli p Ayolfū de Cātono Ciuē Mediolañ. Anno dni . Mcccc.lxxxxvi. Die. xxii. Mensis Martii.

12mo. **PRINTED UPON VELLUM**, *in Roman letter, in black and red; having* 13 *pages exquisitely decorated with woodcuts, i.e.* 6 *pictorial designs and* 13 *charming borders, all washed with colour by a contemporary hand; in the original limp vellum cover* (*Naples*, 1496) 60 0 0

NO LESS RARE THAN BEAUTIFUL. The woodcuts look like the finest Venetian work of the time, and betray the firm and delicate hand of a master of design, ably seconded by the wood-engraver.

There is neither foliation nor catchwords. The first thirty-two leaves bear no signatures. The remaining ninety-six are in quires of eight leaves, with signatures c-o.

e. Tuscany.

322 SAVONAROLA. Tractato, o uero Sermone della oratione composto da frate Hieronymo da ferrara. *Under this intitulation a beautiful Florentine woodcut representing Christ in the garden, kneeling, his disciples sleeping near him. On leaf* 14 *reverse:* . . Impresso in Firenze per Antonio Mischomini Anno .M. CCCCLXXXXII . adi xx. doctobre.

Small 4to. *printed in Roman letter, thirty-six lines to the page; bd.* *Florence*, 1492 4 0 0

323 CAVALCA. *Title:* LIBRO MOLTO DEUOTO & SPIRITUALE DE FRUCTI DELLA LINGUA, *with a large and beautiful woodcut of the Saviour within a mandorla, borne aloft by angels. Leaf* 89: . . Impresso infirēze appresso a sancta maria maggiore per Ser Lorenzo morgiani & Giouāni di Piero tedesco damaganza . . M . CCCC . LXXXXIII. *Leaf* 90 *contains a Register of signatures.*

Small folio, *fine copy in green morocco extra*, UNCUT (*Florence*, 1493) 12 0 0

The woodcut is closely copied from one of the three engravings in the Monte Santo di Dio, and is a striking and masterly design upon a blackish ground. Its dimensions are 7¼ × 4⅞ inches, including the narrow black and white border.

£ s. d.

324 SAVONAROLA. La expositione del pater noster Composta per frate Girolamo da ferrara . . .
Small 4to. *with a beautiful woodcut of Christ in the Garden of Olives, his disciples sleeping below him; fine copy in olive brown morocco extra, gilt edges* *S. n.* [*Florence, about* 1495] 7 10 0
24 leaves, with signatures a, b, c, in eights.

325 CAVALCA. Libro deuotissimo et spirituale de fructi della lingua. Sm. 4to. *with an elegant Florentine woodcut on the title; fine large copy in blue morocco extra, gilt edges, by Canape-Belz* *Firenze* (*about* 1496) 5 0 0
The author's name appears on the back of the title in the heading "Prologo del libro intitvlato Efructi della lingua composto da Frate Domenico Caualcha da Vico pisano . . "

326 SAVONAROLA. *P.* 1: Frate Hieronymo da Ferrara . . a tutti li electi di Dio [sopra le tribulationi sue e persecutione] Small 4to. 14 *leaves* (28 *lines to the full page*) *with two fine woodcuts* (Savonarola kneeling before the Crucified, and the Crucifixion) *by a Florentine hand; purple morocco extra, gilt edges* (*Florence, about* 1496) 5 0 0

327 ——— Tractato diuoto & utile della Humilita composto per frate Hieronymo da Ferrara. Small 4to. 10 *leaves or* 20 *pp.*, 36 *lines to the full page, with three fine woodcuts in the Florentine style; hf. morocco* (*Florence, about* 1496) 4 4 0

328 ——— La expositione del pater noster . . 24 *leaves, with the beautiful woodcut of Christ and his disciples in the Garden.* S. n.—Breue & utile tractato della Humilita . . 10 *leaves, with a woodcut of Christ standing erect, bearing a cross on his left arm while from his right hand blood drops into a chalice. S. n.*—Expositione del . . Frate Hieronymo . . sopra la oratione della Vergine . . 12 *leaves. S. n.*—Operette composte dal . . frate Hieronymo . . 8 *leaves, with a woodcut of the Crucifixion.* S. n.—Comincia illibro della Vita Viduale composto da frate Hieronymo . . 15 *leaves, with woodcut of Savonarola preaching, Firenze, Lorenzo Morgiani,* 1496—Fra Hieronymo . . alle suore del tertio ordine di san Domenico . . 8 *leaves,* S. n.—Sermone della Oratione . . da frate Hieronymo . . 8 *leaves, with the woodcut of the Garden of Olives, S. n.*—Proemio di frate Hieromymo (*sic*) . . nella expositiõe del psalmo. lxxviiii . . . 14 *leaves,* S. n.—8 pieces in 1 vol. small 4to. *with* 5 *woodcuts; purple morocco extra, gilt edges, in a case* *Florence,* 1496, *etc.* 10 10 0

329 BONAVENTURA. *First Page:* Incomincioni lediuote meditationi so | pra lapassione del nostro Signore: chauate | & fondate originalmente sopra sancto Bo | nauentura Chardinale . . . *Colophon on the* 84*th page:* Finite sono lediuote meditationi delnostro signõr Giesu xpo
Small 4to. 42 *leaves or* 84 *pp. with* 38 *lines to the page, with* 12 *Florentine woodcuts; hf. calf* (*Fiorenza, about* 1498) 31 10 0
Very rare. It is identical with the undated copy bearing the name of Miscomini as printer, of which a copy fetched at the Maglione sale about 1500 francs.

330 Arlotto. Facetie: Piaceuoleze: Fabule: e Motti: Del Piouano Arleto . . *Colophon:* Impresso in Firenze Per Giouanni Stefano . .
12mo. *several leaves wanting; old red morocco, gilt edges* *About* 1510 1 4 0
With a single woodcut containing three figures in Florentine style.

331 LA DIUOTA LEGGENDA e VITA DI SANCTA VERDIANA da Castel Fiorentino . 6 *leaves with* 2 *woodcuts, one on the title and one on the last page, designed by a Florentine artist. Ending:* . . quella vergine pia laquale ipriego con agiunte mani che . . raccomãdi . . Fiorenza bella & castel Fiorentino. (*Florence, about* 1500)—La Festa di sancta Agata Vergine et Martyre. *At end:* Stampata in Bologna. 4 *leaves including the title which consists entirely of a beautiful Florentine woodcut with a fine arabesque and figured border.* (*About* 1500)—2 pieces in 1 vol. sm. 4to. *red morocco extra, gilt edges* *About* 1500 10 10 0
These are both, but especially the second (notwithstanding its Bologna imprint) rare and beautiful examples of Florentine art.—The text in each is a poem in *ottava rima.*

£ s. d.

332 VALLA (Nicolaus). *Title:* ARISMETRICA: VALLE SICVLI *with a large and beautiful woodcut. Reverse of title:* Donno Poncio de sancta pace Inclito adolescentulo: frater Nicolaus Valensis Agrigentinus . . *Leaf* 16 *reverse:* . . Lavs. Deo. Finis.
Small 4to. *red morocco extra, gilt edges* *Sine nota* [*Siena circ.* 1505] 9 9 0

A treatise on Latin prosody (not arithmetic), so rare as to be unknown to the bibliographers. Its chief value lies, however, in the fine woodcut on the title in which the author, seated at his desk (an extremely graceful figure), is giving instruction to seven young men, some of them seated, some standing. The block was used more than a hundred years later as an illustration for the Rappresentazione of Juditta printed at Siena. The impression is 5⅞ × 4 inches in size, and has a plain black and white border.—The text ends with an elegy on Donno Poncio's father, described as an illustrious son of Siena.

The printer was probably Lorenzo Morgiani.

333 RAPPRESENTAZIONI.
Rapresentatione di Barlaam et Iosafat . . *With* 5 *woodcuts* *Firenze*, 1558
La Rappresentatione d' uno stupendo Miracolo di santa Maria Maddalena . . 6 *woodcuts* *Fiorenza*, 1561
Versi di Santa Maria Nvova Composto da Messer Castellano de Castellani . . 1 *woodcut* *About* 1580
La Rappresentatione di Santa Domitilla . 5 *woodcuts* *Fiorenza*, 1571
La Historia di santa Oliua . 2 *woodcuts* *Siena*, 1572
La Rapresentatione ꝛ festa di Santa Margherita vergine ꝛ martire . 5 *woodcuts* *Siena*, 1572
6 pieces in 1 vol. small 4to. 24 *woodcuts; crimson morocco extra, gilt edges* 1558-72 30 0 0

Eighteen of the twenty-four woodcuts are impressions from Florentine and Sienese woodblocks of the beginning of the century, and include some fine examples of Tuscan design.

334 RAPPRESENTAZIONI. LA RAPPRESENTATIONE ꝛ FESTA DI CARNASCIALE ꝛ DELLA QUARESIMA. *Colophon:* Stampata in Fiorenza . . M.D.L.X.VIII. 7 *woodcuts from six blocks of the early part of the century* *Fiorenza*, 1568
——— di San Giouanni decollato. 2 *woodcuts, one of them from a block a hundred years older* *Siena*, 1618
——— del Figliuol Prodigo. 2 *woodcuts* *Firenze*, 1584
The three pieces, small 4to. 1568-1618 9 0 0

335 RAPPRESENTAZIONI DEL SECOLO XVI. A collection of 27 early Italian Miracle-Plays, *most of them having rude woodcuts*, in 2 vols. sm. 4to. *hf. bd.* *Sienna*, 1577-1620 21 0 0

The woodcuts illustrating these very rare and curious pieces are reproductions from blocks cut for much earlier editions.

LIST OF CONTENTS:

Ottaviano Imperadore	*Siena*, 1613	Inditta Ebrea (*with a fine woodcut from an old block of* 1500)	*Siena*, 1610
Santa Domitilla	*Siena*, 1608	Festa di Rosana	1577
Sant' Alesso	*Siena*, 1609	Santa Margherita	1610
Due Pellegrini	*Siena, s. a.*	Agnolo Raffaello e Tobbia	*s. a.*
San Francesco	*Siena*, 1610	San Grisante e Daria	1620
Il Malatesta (*with a full-page engraving of Catherine of Siena*)	*Siena*, 1611	Santa Uliva	*s. a.*
Sant' Agata	*Siena*, 1606	Santa Eufrosina	1607
Costantino Imperatore	*Siena, s. a.*	Regina Ester	1606
Salamone	*Siena, s. a.*	Santo Eustachio	1606
Santa Dorotea	*Siena*, 1610	Santa Christina	1609
Presentazione di Giesù al Tempio.	*Siena*, 1618	Santa Orsola	1608
Sansone	*Siena*, 1616	Santa Agnesa	1608
Miracolo del Corpo di Cristo	*Siena*, 1610	Santa Caterina da Siena	1609
		Santa Caterina	1608

336 LA RAPPRESENTATIONE del figlivol prodigo. Composta per Mona Antonia di Bernardo Pulci . . Small 4to. 2 *woodcuts; hf. bd.* *Firenze*, 1620 1 0 0

£ s. d.

337 VARNHAGEN (Hermann) über eine Sammlung alter Italienischer Drucke der Erlanger Universitätsbibliothek, large 4to. 21 *beautiful illustrations reproduced from woodcuts in Florentine tracts which were printed about* 1490-1500; *sd.* *Erlangen*, 1892 0 5 0

The great value of this work (although it contains only 62 pp.) is that the beautiful specimens of Florentine art which it reproduces, are given from unique or excessively rare fugitive pieces and chapbooks, not to be found elsewhere than in the volume of tracts, now in the Erlangen library, which belonged to Trew the botanist in the early part of the last century.

f. Milan.

338 I. B. The Woodcuts of the Master I B with the Bird (with introduction by Fr. Lippmann), impl. folio, *with* 12 *large facsimile illustrations; bds.* *Berlin Chalcographical Society*, 1894 1 1 0

339 ARLOTTO. Facetie. Piacevoleze. Fabule: e Motti. Del Piovano Arlotto. Prete Fiorentino. Homo di grande Inzegno. Opera molto dilecteuole Vulgare in Lingua Toschana . . *Colophon:* Impressum Mediolani per Guilliermum le Signerre . . D.M.ccccc.xxiii . . 12mo. *large woodcut on the title, and numerous small ones throughout the book; red morocco extra, gilt edges (by Padeloup)* *Milan*, 1523 3 3 0

340 ALBICANTE. De l'Albicante Historia, de la gverra del Piamonte. (*At end:*) . . Milano . . Gioan Antonio da Castiglione . . M.D.XXXVIII. Sm. 4to. *woodcuts, including a large portrait of the author; red morocco extra, gilt edges, by Thibaron-Joly* 1538 3 0 0

Most of the woodcuts are very rude. On of them represents the Laocoon group.

341 AESOPI FABULE cum Interpretatione. Vulgari: z figuris acri cura emendate. Anno. M.D.LIIII. *Colophon:* Stampato in Milano per Francesco Bernardino da Valle che sta in stra Sola Nel Anno del Signore. M.D.LIIII. Small 4to. 66 *woodcuts of excellent design; green morocco extra, gilt edges, with the Yemeniz book-label* *Milano*, 1554 4 4 0

g. Ferrara.

342 HIERONYMUS (St.). *Fol.* 1*a* (*title*): EPISTOLE DE SAN HIERONYMO UULGARE. *Fol.* 226*a*: *Impressa e la presente opera . . ne la . . cita de Ferrara per . . Lorenzo di Rossi da Valenza . .* MCCCCXCVII . *A di . xii de Octobre . . On fol.* 269 *ends the Tavola. Fol.* 270 *contains the* Registro *on the obverse, and is blank on the reverse. Fol.* 271*a* (*title*): Vita e pistole de sancto hieronymo ulgare. *Fol.* 274*b*: Finis.

Small folio, *with two beautiful borders, and several hundred very fine woodcuts, and a great variety of capitals (these after ancient MSS.); the four leaves of the Vita shorter than the rest of the book and one of them mended; the volume being, however, a very fine copy in blue morocco extra, gilt edges, by Lewis* *Ferrara*, 1497 48 0 0

"The volume is distinguished by the profusion of its ornamentation, the text being illustrated with small designs of the incidents of the Saint's life and ministry, of much beauty in their drawing, and in the sharp distinct outline they are engraved with."

Richard Fisher, Introd. to a catalogue of Italian prints in the B. M.

h. Various Italian Cities.

343 BONAVENTURA. Incomincia le deuote meditationi sopra la passione del nostro signor Jesu Christo cauate originalmente da Sancto Bonauentura . . z da Nicolao da Lira . . *Colophon:* Finisse le deuotissime Meditationi . . Stampate in Bologna per Hieronymo di Benediiti (*sic*) nel MDXX. Small 4to. *a woodcut Crucifixion on the title, a rude early cut of the Virgin and Child on the Crescent on the back of the title, and* 11 *small woodcuts in the text; blue morocco, gilt edges*

Bologna, 1520 2 8 0

£ s. d.

344 HAGGADOTH. Seder Haggadoth shel Pesakh . . [Paschal Liturgy, according to the Ashknazi rite, with commentary by Joseph of Padua] *in Hebrew*, small folio, *every page decorated with woodcut illustrations, and ornamental borders; olive morocco extra, gilt edges*, VERY RARE
Mantova, 328 (1568) 31 10 0

Fetched £43 at the Hamilton Palace sale.

Printed in very large bold types, twelve, thirteen, and fourteen lines of text to the page. The ornamentation with arabesque borders, and with large and small woodcuts of biblical incidents, is very profuse and gives the book a sumptuous appearance.—The instructions on the back of the title are in Italian and German, but in Hebrew characters.

345 RAPPRESENTAZIONE. LA REPRESENTATIONE DEL NOSTRO SIGNORE IESU XYPO: laqual se representa nel Colliseo de Roma il venerdi santo. Con la sua santissima resurrectione nouamente hystoriata. 12mo. 60 *leaves printed in Roman letter (except the title which is in Gothic), with 24 woodcuts; fine copy in brown morocco extra, gilt edges, from the Gaisford and Maglione libraries*
Genoa per Antonio de Belloni . . M.D.XXXVIII . . (1538) 6 6 0

The Crucifixion on the title, and the Ecce Homo on the back of the title, are the best of the woodcuts. The book is very rare, and was unknown to Colomb de Batines. The mystery itself was represented in the Coliseum by the venerable company of the Gonfalone.

346 AESOP. *Title:* ESOPUS CONSTRUCTUS MORALIZATUS & Hystoriatus ad vtilitatem diseipulorum. *Colophon:* Impressum Genue per Antonium de Bellonis Anno Domini M.eeccc.lvi. Small 4to. 63 *woodcuts; limp vellum*
Genoa, 1556 4 10 0

Most of the cuts are rudely executed; there are some however of superior quality.

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347 LIPPMANN, THE ART OF WOOD-ENGRAVING in Italy in the Fifteenth Century. By F. Lippmann, impl. 8vo. *many fine facsimiles of Early Woodcuts, hf. morocco*
1889 1 0 0

"This is an English version, much enlarged and greatly improved, of a series of articles which originally appeared in the *Jahrbuch der K. Preussischen Kunstsammlungen*, and was subsequently reprinted without alteration in a volume. To this country the learned Keeper of the Prints at Berlin pays a compliment in giving it the benefit of the improvements that further research has suggested, and in enlarging the number of facsimiles and notes. His book is confined to the *quattrocento* and to the xylographers who worked in Italy. The productions of each city are treated independently, so that the student can refer to what is said about each of them with or without regard to the others. Of course Florence, the most important of them, and, according to Dr. Lippmann, the fountain-head of wood-engraving in Italy, receives by far the greater part of his attention. The 'single-leaf' and other cuts which answered to our broadsides, and, very soon after xylography was given to popular use, attained prodigious circulation in Italy and abroad, are reproduced in admirable facsimiles, which thoroughly illustrate their origin and histories."—*Athenæum*, February 15th, 1890.

"We have perhaps said enough in praise of the acute criticisms and insight of Dr. Lippmann who has prodneed a curious and readable monograph on a subject which might easily be made excessively dry and dull. We can also speak highly of the technical knowledge shown in Wood-Engraving in Italy in the Fifteenth Century."—*The Athenæum*, March 1st, 1890.

4. France.

a. Paris.

348 ROMAN DE LA ROSE. *Title:* LE ROMMANT DE LA ROSE | IMPRIME A PARIS | *This intitulation and nothing more occupies the obverse of the leaf, which is blank on the reverse. Second leaf (under a double woodcut):* Cy est le rommant de la rose | Ou tout lart damours est enclose. | . . *Leaf* 141 *reverse:* En fis eslargir et estendre . . Cest fin du rommant de la rose | Ou lart damours est toute enclose | *Here a woodcut of the lover kneeling before the lady.* Imprime nouuellement a Paris | *Leaf* 142 *contains nothing but a large woodcut of the author in his study with an angel holding up a scroll with the words* Maistre Jehan de meun.

£ s. d.

Small folio, Gothic letter, *with* 88 *woodcuts; very fine copy in crimson morocco extra, gilt edges* *S. n.* (*Paris, Antoine Vérard, vers* 1490) 50 0 0

COLLATION: a—z in sixes, except a and h which have eight leaves each = 142 leaves, in double columns, with 43 lines to the column. The woodcuts are impressions from the identical blocks which had already been used in Lyons in the two forty-one lined editions; but a few are omitted which had evidently been lost or destroyed. The large one at the end was quite new.

It is curious that Vérard's device is omitted in this copy both from the first page and from the penultimate leaf. In the latter place, in the exact spot where, according to Brunet, it ought to be, we find the woodcut of the Lover and the Lady. The book was probably a distinct issue made by Vérard for sale by another bookseller.

349 KEMPIS. Cy cõmence le Liure tressalutaire, Intitule De limitacion nostreseigñr Jesucrist (*sic*) et pfaict contẽpnement de ce present miserable monde. Lequel a este par aucuns iusques a psent attribue a saint Bernard, ou maistre Jehan gerson . pose que soit autremẽt. Quar lacteur dicelluy soubz nostreseigñr fust vng venerable pere ꝛ tresdeuot religieux chanoine regle . viuãt en son temps en obseruãce reguliere Jouxte la regle monseigneur saint augustin, nõme frere thomas de Kempis . . . Translate de latin en francois . . . sm. 4to. **PRINTED ON VELLUM** (*only one other copy known*) *and ornamented with* 15 *woodcuts*, **painted as Miniatures** AND SPLENDIDLY ILLUMINATED, *as also are the initials throughout the volume; leaf* 39 *cut out; a fine volume in old calf, with arms of N. J. Foucault in gold on sides*, EXTREMELY RARE . . *imprime a Paris, par Jehan lambert, le . xvi. iour de nouembre . Mil . cccc. quatre vingt et treze* . (1493) 75 0 0

The name of the printer and date are partially erased.

The beauty of the paintings, the value of the book as a nearly uniqne vellum-impression, and the bit of literary history embodied in its title, make this a singularly interesting volnme.

350 ROMAN DE LA ROSE. *Title:* LE ROMANT DE LA ROSE. | CODICILLE ꝛ TESTAMENT DE | MAISTRE JEHÃ de MEUN: | Nouuellement Imprime a Paris. (*The first three lines of this intitulation are xylographic, the fourth line typographic.*) *Leaf* 148 *contains Vérard's mark. Leaf* 149 *is a second title:* LE CODICILLE ꝛ TESTAMENT | DE MAISTRE JEHÃ DE MEUNG | Auecques lepitaphe du feu roy Charles | septiesme qui trespassa a Meun. (*The first three lines of the intitulation are xylographic.*) *Leaf* 190 *verso:* . . Amen.

Small 4to. gothic letter, *with* 90 *woodcuts; old French red morocco extra, gilt edges* (*by Padeloup*) *Paris, Vérard* (*about* 1495) 36 0 0

COLLATION: a-z, z, r', a-g, in sixes, except r' which has four leaves = 190 leaves.

The woodcuts here were all new ones, of smaller dimensions, and more agreeable to look at, than the Lyonese engravings which Vérard had hitherto nsed.

351 HORÆ AD VSUM SARVM . . small 8vo. PRINTED ON VELLUM, *with* 13 *large woodcuts, a woodcut border with figures to each page; old black morocco* *Paris, Pigouchet*, 1498 135 0 0

352 HEURES A LUSAIGE DE ROME . . small 4to. PRINTED ON VELLUM, 19 *large illustrations besides figured woodcut borders to every page; russia gilt* *Paris, Pigouchet pour Vostre*, 1498 75 0 0

353 MARTIAL D'AUVERGNE. *Title:* LES VIGILLES De la mort du roi Charles septiesme a neuf pseaulmes et neuf lecons Contenans la cronique les faictz aduenuz durant la vie du dit feu Roy Composees par maistre marcial de Paris dit Dauuergne . . *Colophon on front of last leaf:* Imprime a paris Par Robert bouchier Imprimeur . . *On reverse of last leaf:* Guillaume eustace | Den achater chascun | son deuoir face | Dedens le pallays | Les vent Guillaume eustace

Small folio, gothic letter, 42 *woodcuts of various size; purple morocco lined with crimson morocco, the outside covered with gold fleurs-de-lis, the inside bearing the arms of the Marquis de Coislin* *Paris* (*about* 1500) 50 0 0

RARE. Although in verse, it is one of the most valuable and authentic narratives of the forty years' war which put an end to English dominion in France. The account of the Pucelle is highly interesting.

	£	s.	d.
354 HEURES A LUSAIGE DE V . . 8vo. PRINTED ON VELLUM, 18 *large woodcuts and numerous small ones; calf* *Paris, Vérard*, 1502	20	0	0
355 HORÆ SECŪDŪ VSŪ ROMANUM . . small 8vo. PRINTED ON VELLUM, 18 *large illustrations; every page within figured woodcut borders; original calf* *Paris. Pigouchet impensis Vostre* (1502)	25	0	0
356 HEURES DE ROME. Royal 8vo. PRINTED ON VELLUM, 23 *large woodcuts illuminated as Miniatures, uncoloured woodcut borders to every page; old red morocco* *Paris, Vostre par Pigouchet* (1502)	180	0	0
357 HORÆ AD VSUM SARUM. Royal 8vo. PRINTED ON VELLUM; *figured woodcut borders to every page and numerous large woodcuts (many of them illuminated); three leaves wanting; russia* (*Paris*) *Vérard* (1503)	120	0	0
358 HORE SECUNDUM VSUM ROMANE CURIE. Royal 8vo. PRINTED ON VELLUM, 14 *large woodcuts, borders to every page; morocco* *Paris, Pychore et Delaistre* (1503)	100	0	0
359 HORÆ AD USUM ROMANUM . . 8vo. PRINTED ON VELLUM, *numerous woodcuts; citron morocco* *Paris, A. Vérard* (1503)	25	0	0
360 HORE SECUNDŪ VSUM ROMANUM . . 8vo. PRINTED ON VELLUM, 15 *large woodcuts and figured borders to every page; brown morocco* *Paris, Anabat pour Hardouin*, 1503	48	0	0
361 (SPECULUM.) *Title:* LE MIROIR DE LA REDEMPTION HUMAINE IMPRIME A PARIS. *Colophon:* Cy fine le miroir de la redemption humaine Imprime a paris par Nicolas desprez . . Pour iehan petit . . Small folio, gothic letter, *with* 232 *rude but curious woodcuts; fine copy in crimson morocco extra, gilt edges, by Lortic* *Paris, about* 1505	32	0	0
This translation from the famous Blockbook was made by Julien Macho, and was first printed at Lyons in 1478. Brunet thought that the Paris edition above described was published in 1499 or 1500, but it seems to be a few years later. The woodcuts are mostly from old Lyonnese blocks of 1478-80, but include also some additional illustrations of later origin. They seem to comprise three distinct sets or kinds of work, both as to design and execution.			
362 LES NEUF PREUX . Nouuellement imprime a Paris . *Colophon:* Cy fine le liure intitule le triumphe des neuf preux . . auec lhystoire d bertran de guesclin . Imprime a Paris par Michel le noir . . le troiziesme iour de decembre . Lan mil cinq cens & sept . Small folio, *with* 10 *striking woodcuts of large size; in the original stamped binding (mended at corners and on back)* *Paris*, 1507	30	0	0
EXCESSIVELY RARE. The last copy I had was sold by me for £36, and the one which belonged to Didot fetched at his sale 1600 francs.			
362*HORE . . SCDM VSUM ROMANŪ . . *Colophon:* Impssīō Parisiis Anno dni Millesimo qiūgētessimo quinto . . Opera Thielmāni keruer . . Small 8vo. PRINTED ON VELLUM, *the text illuminated but the engravings uncoloured; fine copy in blue morocco* *Paris, Kerver*, 1505	35	0	0
363 HEURES DE ROMME . . Large 8vo. PRINTED ON VELLUM, 18 *large woodcuts, a figured border to every page; original binding* *Paris, Kerver*, 1507	90	0	0
364 HORE SECUNDŪ VSŪ ROMANORUM . . Large 8vo. PRINTED ON VELLUM, 19 *large woodcuts, a figured border to every page* *Paris, Vostre* (1508)	80	0	0
365 HORE SECŪDUM VSUM ROMANŪ . . Impl. 8vo. PRINTED ON PAPER, 26 *large woodcuts, a figured border to every page; velvet* *Paris, Vostre* (1508)	100	0	0
366 HORE SCDZ VSUM ROMANŪ . . Small 4to. PRINTED ON PAPER, 16 *large woodcuts, a figured border to every page; vellum* *Paris, Vérard*, 1508	20	0	0

£ s. d.

367 TRIOMPHES DE FRANCE, EXIL DE GENES, ETC. LE TRIŪPHES DE FRĀCE TRĀSLATEZ DE LATIN EN FRĀCOIS PAR MAISTRE JEHĀ DIURY BACHELIER EN MEDECINE SELŌ LE TEXTE DE CHARLES CURRE MAMERTIN. *Here a woodcut printer's-mark bearing the monogram and name of* Guillaume eustace *and under it :* Au tiers pillier de la salle au palais Me trouuerez tant par vers que par laiz.

Leaf 54 *reverse :* De par le preuost de Paris . . mil . ccccc . et viii. Il est defēdu . . de nō imprimer . . cestuy liure . . iusques a vng an fini . . mil . ccccc. z neuf fors qua Guillaume eustace . . (1508)

LEXIL DE GENNES LA SUPERBE FAICT PAR FRERE JEHAN DANTON HISTORIOGRAPHE DU ROY. *Here a woodcut of a town besieged. Leaf* 11 *obverse.* . . Fini et accompli Le .xx. iour de may lan mil . ccccc. et huyt par Jehan barbier imprimeur et libraire de luniuer sie (*sic*) de paris. *On the reverse, the Prévôt's decree repeated, with slight modification. Leaf* 12 *has no text but contains a large woodcut on each of its two pages.*

EPISTRE AUX ROMMAINS . . *Leaf* 6 *reverse :* . . Finis.

A LA LOUENGE DU TRESNOBLE LEGAT | GEORGE DAMBOISE . . *Leaf* 9 *reverse :* . . Sis laus summo.

5 parts in 1 vol. Small 4to. **PRINTED ON VELLUM**, containing altogether 81 leaves, *with* 14 *woodcuts* (*or perhaps metal-cuts*) *of full-page size* (*including the printer's mark on the title*) *; having portions of the margins gnawed away by mice, but still in fine and sound condition, and large enough to become a fine copy if cut evenly and rebound ; in an English red morocco gilt binding of the early part of the last century ; from the Osterley Park library* *Paris, Guillaume Eustace*, 1508 36 0 0

VERY RARE. Only the first part (54 leaves) was known to Brunet, although the whole collection was evidently printed and issued at once. The collation by signatures is as follows :—a, b, c in eights ; d 6 leaves ; e, f, g in eights ; aa 8 leaves, bb 4 leaves, aa 6 leaves, and A 9 leaves (A1 which was probably blank having been cut out).

A copy of the first part, printed on paper, fetched £23 at the Beckford sale.

The Latin texts of the first and the last parts are printed on the margins.

368 LES CENT NOUUELLES, NOUUELLES. Contenant en soy Cet chapitres et hystoires, ou nouueaulx comptes plaisans z recreatiz . . *Colophon :* Cy finissent les cēt uouueaux comptes des cent nouuelles nouuelles . . Imprimes a paris Par Jehan trepperel . . A Paris .

Small 4to. Gothic letter, 93 *small and* 3 *large woodcuts ; olive morocco extra, gilt edges* *Paris* (*about* 1510) 57 10 0

"La bonne édition du premier Jean Trepperel."—*Brunet.*

COLLATION : signatures a-z, z, and A-C,—a, c, f, h, l, n, p, r, t, y, z having eight leaves each, C six leaves, and all the rest four leaves each=154 leaves.

369 HEURES DE CHALONS . . Large 8vo. PRINTED ON VELLUM, 18 *large woodcuts and numerous small ones ; morocco* *Paris, Vostre* (1512) 36 0 0

370 OFFICIUM AD VSUM SARŪ . . Small 8vo. PRINTED ON VELLUM, 14 *large woodcuts, a figured border to every page ; old pigskin binding* *Paris, Vostre* (1512) 70 0 0

371 NAUIS STULTIFERE COLLECTANEA Ab Iodoco Badio Ascensio vario carminū genere nō sine eorundem familiari explanatione conflata (*Here a woodcut of a ship*) Nauis stultifera ad lectorem (*Here the woodcut mark of the Marnefs*) . . Venundatur Parisiis . . & in ædibus ascensianis . *Colophon :* Ex officina nostra in Parrhisiorum achademia nobilissima . . M.D.XIII.

Small 4to. *the verse in Roman letter, the prose in* Gothic letter ; *with* 115 *woodcuts ; russia extra, gilt edges* *Paris*, 1513 12 0 0

The text is a new work (in Latin verse with prose commentary) by Badius on the subjects of the Stultifera Navis. The woodcuts are copies of the illustrations in the Latin book printed at Basel.

COLLATION : 108 leaves with signatures a—s alternately in eights and sixes.

372 [BOUGOYNC (SYMON)] *Title :* LESPINETTE DU IEUNE PRINCE. Conquerant le royaulme de bonne renommee Nouuellement Imprime a Paris. *Colophon :* Cy finist . . Nouuellement imprime par Michel le noir . . Et fut acheue . . Mil cinq cens et quatorze. Small folio, Gothic letter,

£ s. d.

52 *woodcuts of varying size and quality; a fine ruled copy in a magnificent binding* by Lortic, *crimson morocco lined with citron morocco, the doublure richly gilt and inlaid with pieces of red leather bearing symbols of Royal French ownership (probably that of the Duc d'Aumale)*
Paris, 1514 28 0 0

RARE AND CURIOUS. The author's name, usually written Bourgoing, is obtained in the form above given, from an acrostic on the last page.

COLLATION: A—Q in sixes=96 leaves.

373 JUDAS MACHABEE. *Title:* LES EXCĒLLETES MAGNIFIQUES ET TRIUMPHANTES CRONIQUES. des treslouubles et moult vertueux faictz de la saincte hystoire de bible du trespreux et valeureux prince Judas machabeus . . *Colophon:* Cy fine . . Imprime a Paris . . pour Anthoine bon mere . . Mil cinq Cens et . xiiii . Small folio, FIRST EDITION, Gothic letter; *with very fine woodcuts, and large elegant capitals; a very large and fine copy in brown morocco, blind-tooled, gilt edges, by Bauzonnet* 1514 35 0 0

FIRST EDITION; with four large woodcuts of remarkable design and execution, increased by repetition to nine. Charles de St. Gelais was the compiler of the text. His original is represented by a number of extracts from the Latin vulgate, printed in Roman type on the margins.

374 MISSALE AD VSŪ AC CŌSUETUDINĒ SARŪ . *Colophon on the second-last leaf:* Missale ad vsum ecclesie Sarisburiesis . . in alma Parisiorum academia opera vvolffgangi Hopylij, impensis vero Francisci byrchman, elimatissime impressum . . 1514 . 28 Nouembris . .

Small folio, *printed in red and black, double columns, with the Music; numerous woodcuts large and small, including the large Crucifixion, which is printed on one of the* two vellum leaves *in the Canon; a perfect and fine copy in old russia gilt* (*Paris,*) 1514 80 0 0

375 HEURES DE PARIS . . Small 8vo. PRINTED ON VELLUM, 18 *large woodcuts, a figured border to every page; old red morocco*
Paris, Vostre (1515) 40 0 0

376 HEURES DE PARIS . . Small 4to. PRINTED ON VELLUM, 30 *woodcuts coloured, a figured border to every page; in the original gilt binding*
Paris, Hygman pour Brie (1515) 36 0 0

377 LIVIUS. LE PREMIER [LE SECOND, ET LE TIERS] VOLUME DES GRANS DECADES DE TIT' LIUIUS Translatees de latin en francois . . . Et ensuyuant . . aucunes addicions de plusieurs grans historiographes . . *Colophon at the end of Vol. III:* Cy finist le tiers et dernier volume des grans Decades de tytus liuius . . Imprimme a paris lan mil cinq cens et quinze . . Pour francois regnault . . 3 vols. in 1, thick sm. folio, Lettres Gothiques, *with a number of fine large woodcuts, and several woodcut initials; some leaves slightly wormed; in the original stamped leather binding*
Paris, Guillaume Eustace (et François Regnault), 1515 31 10 0

The colophons of Vols. I, II, declare that the book was printed for Claude Eustace, and his mark appears upon all three.

Some of the woodcuts are magnificent examples of design and deserve to be reproduced.

Five large copper-plate engravings of Roman subjects are inserted as illustrations; two of them are by Adr. Hubertus after Hans Collaert.

378 (BIBLE HISTORIEE.) LE PREMIER VOLUME DE LA BIBLE EN FRANCOIZ I P IEHAN. PETIT. *Leaf* 1*b*: Prologue . . *Leaf* 2*a*: Sensuyt la table . . *Leaf* 10 *blank*. *Leaf* 11*a*: Vng empereur . . 12*a*: Comment le ciel et la terre furēt crees . . *Leaf* 124 (*Feuillet Cxiiii*): . . Cy fine le liure des iuges . . *Leaf* 125 (*Feuillet Cxiii*): Des iuges . . *Leaf* 289 (*Feuillet Clxv*): . . a la louenge . . finist le premier volume . . Lan mil cinq cens et ving Pour Jehan petit . . demourant a paris . . *Leaf* 290 *blank*. *Leaf* 291: LE SECOND VOLUME DE LA BIBLE EN FRANCOIZ . . *Leaf* 445*a* (*Feuillet Ci*): Sainct mathieu . . *Leaf* 557 (*Feuillet Cxiii*): . .

£ s. d.

finist le secōd volume de la grant bible en francois historiee . . Lan mil cinq cens ꝛ vingt Pour Jehan petit . .

4 parts or 2 vols. in 1, thick small folio, *with about* 150 *fine woodcuts; the title mended; in the original boards covered with stamped calf* *Paris*, 1520 12 0 0

The Sunderland copy fetched £31. 10*s*.

379 HORE SECUNDU VSUM SARUM . . Large 8vo. PRINTED ON VELLUM, 21 *large woodcuts, figured borders to every page; old red morocco* *Paris, Hygman impensis Vostre* (1520) 60 0 0

380 HEURES DE ROME . . Narrow small 8vo. PRINTED ON VELLUM, 16 *woodcuts, coloured; red morocco* *Paris, Hardouyn* (1523) 20 0 0

381 HORE AD SARISBURIENSIS ECCLESIE RITUM . . Large 8vo. PRINTED ON PAPER, 21 *large woodcuts, a figured border to every page; old calf* *Paris, Regnault*, 1526 48 0 0

382 ——— *a very large and fine copy, but having two leaves of Calendar in facsimile; blue morocco* 1526 36 0 0

383 ——— another issue, impl. 8vo. ON PAPER, 18 *large and a great number of smaller woodcuts; very large and fine copy in morocco case* 1535 72 0 0

384 GUY OF WARWICK. *Title:* Cy commence Guy de vvaruich cheualier dāgleterre qui en son temps fit plusieurs prouesses . . Imprime nouuellement a Paris . . *Colophon:* Cy fine ce present liure . . imprime a Paris par Anthoine couteau pour Francoys regnault . . Mil cinq cēs. XXV.

Smallest folio, gothic letter, *with* 18 *woodcuts of various size and quality; old red morocco* (*worn at edges*), *with the Wodhull arms on the sides* *Paris*, 1525 172 0 0

COLLATION: 84 leaves, with signatures a 4 leaves, b-o in sixes, except g which has eight leaves.

EXCESSIVELY RARE; only some half-dozen copies being known. The Essling-Yemeniz copy fetched 5000 francs in 1867; Corser's, £282 in 1869. No other, except the above and Baron Seillière's, have since appeared in the market.

This noble romance belongs of right to English story and literature, notwithstanding the language in which it is written. The prologue is a glorification of the kingdom of England as the home of chivalry and the mother of sons more valiant and strong than those of the neighbour lands (witness their conquests in France, Spain, and Scotland); the mother also of daughters fairer, chaster, and more gracious than all other ladies.

The prologue belongs to the late fourteenth century; the story itself is much older.

384 MABRIAN. *Title:* Histhoire singuliere ꝛ fort recreatiue Cōtenāt la reste des faitz ꝛ Gestes des quatre filz Aymon, Regnault, Allard, Guichard, et le petit Richard. Et de leur cousin le subtil Maugis . . La cronicque ꝛ hystoire du cheualeureux preux ꝛ redoubte prīce Mabrian . . On les vend a paris . . en la boutique de Jaques Nyuerd : libraire. Galliot Dv Pre. *On the reverse:* Priuillege . . Mil cinq cens ꝛ cinq. Et signees. Allegre. *Colophon:* . . Imprime a Paris par Jaques Nyuerd . .

Small folio, gothic letter, 32 *woodcuts of various size; having the border of the title slightly cropped, otherwise a fine copy in old red morocco extra, gilt edges* (*Derome*) *Paris*, (1525) 35 0 0

FIRST EDITION. The only other copy known was in Didot's library, and fetched at his sale 2900 francs, plus commission and expenses, *i.e.* about £125.

COLLATION: Aa, 5 leaves; A-Y in sixes, and Z in eight leaves = 145 leaves.

	£	s.	d.
385 HEURES A LUSAGE DE PARIS. Hore in laudem etc. Small 4to. PRINTED ON PAPER, 13 *beautiful woodcuts by Geoffroy Tory, with fine borders; calf* *Paris, Du Bois pour Tori*, 1527	45	0	0
385*——— *very fine copy in olive morocco* 1527	60	0	0
386 HORÆ AD USUM ROMANUM . . 12mo. PRINTED ON PAPER, 18 *woodcuts and* 16 *borders designed by Tory; red morocco, with a Canevari medallion on the sides* *Paris, Mallard*, 1542	75	0	0
387 HORÆ AD VSUM ROMANUM . . Small 8vo. PRINTED ON PAPER, 26 *woodcuts (thirteen designed by Tory); green morocco* *Paris, Kerver*, 1545	60	0	0
388 HEURES PARIS . . 12mo. ON PAPER, 13 *outline woodcuts, and borders, in Tory's style; original olive morocco gilt* *Paris, Kerver*, 1552	40	0	0
389 HORÆ AD VSUM ROMANUM . . 12mo. ON PAPER, *with borders and* 16 *woodcuts like the preceding; blue morocco* *Paris, Kerver*, 1556	36	0	0
390 FLORIMONT. *Title:* HYSTOIRE Z ANCIENNE Cronicque de lexcellent roy Florimōt filz du noble Mataquas duc Dalbanie . . On les vend au palais . . en la boutique de Jehan longis . . *Colophon:* Cy fine . . nouuellement imprimee pour Jehan longis . . Lan mil cinq cens vingthuyt. Smallest 4to. gothic letter, 6 *woodcuts; olive morocco extra, gilt edges, from the Yemeniz, Didot, and Crawford libraries* *Paris*, 1528	31	10	0
FIRST EDITION; VERY RARE. A-S in fours and T in six leaves = 78 leaves.			
391 MISSALE AD VSUM ECCLESIE SARISBURIENSIS . . Small folio, *printed in red and black, in double columns, with the Music and numerous woodcuts; four leaves in the Canon printed on* vellum, *with a large engraving of the Crucifixion; wormed, and having the margins of a few leaves mended; brown morocco antique, gilt edges* *Parisiis Per Franciscum Regnault, M.D.xxix.* (1529)	16	0	0
392 CY EST LE ROMMANT DE LA ROZE. Ou tout lart Damour est enclose . . On les vend a Paris . . en la bouticque De Galiot du pre . . Mil . v. C.xxxi. *Colophon:* Fin du Rommant de la rose . . imprime a Paris le .ix. iour de Juing Lan mil . vc xxxi. Small folio, gothic letter, *with* 1 *large and* 59 *small woodcuts; the title printed in red and black within a woodcut border; calf rebacked, fine copy* *Paris*, 1531	10	0	0
COLLATION: A 4 leaves, B-Z in sixes = 136 leaves. The last leaf contains nothing but the woodcut device of the publisher. The *preambule* by Clément Marot, which occupies leaf A ii, is not signed by him.			
393 [REI MILITARIS SCRIPTORES] Fl. Vegetii Renati viri illustris de re Militari libri quatuor . SEXTI IVLII FRONTINI . . libri totidem . AELIANI de instruendis Aciebus liber vnus. MODESTI de vocabulis rei Militaris liber vnus . . Lutetiæ apud Christianum Wechelum . . M.D.XXXII . . Small folio, 124 *fine woodcuts, mostly of full-page size; calf* *Paris*, 1532	3	10	0
394 VALTURIUS. En tibi lector. ROBERTVM VALTVRIVM . . de RE MILITARI Libris XII . . Parisiis, apud Christianum Wechelum . . M.DXXXIIII. 90 *woodcuts.* 1534—VEGETII RENATI . . de re Militari libri quatuor . . 150 *woodcuts.* 1532—2 vols. in 1, small folio, *bound in old gilt russia, rebacked, fine large copy* *Paris*, 1532-34	5	0	0
394 *VEGECE . . FRONTIN . . AELIAN . . Modeste . . Traduicts fidellement . . Paris par Chrestian wechel . . M.D.XXXVI. Small folio, 126 *large woodcuts; a couple of leaves badly washed; brown morocco extra* 1536	4	14	6
395 JUSTIN. LES OEVVRES DE IUSTIN vray hystoriographe . . . Contenant . xliiii . . liures Traduictz de Latin . . A Paris . . Mil cinq cens . xxxviij . . Denys Janot. Small folio, *with* 98 *woodcuts; red morocco extra, gilt edges, by Hardy, fine copy* *Paris*, 1538	12	12	0
The woodcuts are of various sizes and character. Two of them are of full-page size and represent triumphal processions.			

£ s. d.

396 [BRANTEGHEM (Guillaume de)] LA VIE DE NOSTRE SEIGNEVR IESVS CHRIST PAR FIGVRES . . A Paris . chcs Conrad Nevbar . . M.D.XL. 12mo. *with* 58 *pretty little woodcuts, one of them bearing a signature* FF (*which looks like* IF *and might even be* HF); *old dark green morocco, gilt edges, with Joanna Baillie's bookplate* *Paris*, 1540 3 3 0

In the colophon the last two numerals are reversed so that the year appears to be 1560; but it is plainly a typographical blunder. The book was printed by order of Francis I, and has the date of May, 1540, in the preface. A peculiarity of printing is noticeable in this book. There are three forms of the letter e: the accented or masculine, the feminine sounded, and the silent.

397 ALCIATUS. Clarissimi viri D. Andreae Alciati Emblematum libellus . . locupletatus . Parisiis. Apud Christianum Wechelum . . M.D.XLII. 12mo. *with* 115 *woodcuts, a few of them rubbed; brown morocco extra, gilt edges* *Paris*, 1542 2 5 0

398 LA BIBLE translatee de Latin en frãcois au vray sens pour les simples gens . . A Paris par Pierre Regnault . 1543. 12mo. *with* 72 *pretty little woodcuts by* P R; *blue morocco, gilt edges* 1543 4 4 0

Only one of the cuts is signed, namely, that of the Creation. The designer is supposed to have been identical with the publisher, Pierre Regnault.

399 HORAPOLLO. ORI APOLLINIS Niliaci, de sacris notis & sculpturis libri duo [*Græce et Latine*] . . Quibus accessit uersio recens, per Io. Vticẽsem concinnata . . Parisiis Apud Iacobvm Keruer . . M.D.LI.

12mo. *with* 195 *pretty woodcuts attributed to Jean Cousin; vellum*, £2. 10*s; or a copy in calf gilt, with the bookplate of Wilmot Viscount Lisburne* (*about* 1770) *within the cover* *Paris*, 1551 3 3 0

400 ——— Orvs Apollo de Ægypte de la signification des notes Hieroglyphiques des Aegyptiens, cest a dire des figures par lesquelles ilz escripuoient leurs mysteres secretz . . traduict de grec en francoys . . Iacques Keruer. 1543. 12mo. *with* 195 *woodcuts; ruled copy in hf. calf* 1543 3 16 0

RARE. This edition, which is in French alone, contains the earliest impressions of the woodcuts supposed to have been designed by Jean Cousin. The licence is dated 15 Octobre 1543. In the address "Aux lecteurs francoys," the translator promises to publish before long the work in Greek and Latin.

Some differences were made in the arrangement of the second issue; changes in the application of the cuts, and some retouching of the blocks.

401 POLIPHILO. HYPNEROTOMACHIE, OV DISCOURS DU SONGE DE POLIPHILE, Deduisant comme Amour le combat a l'occasion de Polia . . Nouuellement traduict de langage Italien en Francois . . A Paris Pour Iaques Keruer aux deux Cochetz, Rue S. Iaques. M.D.LIIII. *Colophon on folio* 157 (*which is the* 163*rd leaf of the book*): Imprime povr Iaqves Kerver Marçhant libraire iuré en l'vniuersité de Paris, par Marin Massellin Le XXII. iour de Decembre, L'an M.D.LIII. *Fol.* 158 (164) *contains the large woodcut mark of Kerver: a Unicorn supporting a shield with his monogram*, underneath it "Dilectvs qvemadmodvm filivs Vnicornivm. Psalmo XXVIII."

Small folio, 186 *exquisite woodcuts; fine copy in the original vellum wrapper* *Paris*, 1553-54 22 10 0

Translated by Jacques Gohory, corrected by Jean Martin, and illustrated by Jean Cousin with 186 beautiful woodcut designs which are free imitations of those in the Italian edition of 1499. Didot described them as being "plus gracieuses, plus souples, et marquées fortement du style Français de la Renaissance. Le paysage, l'architecture, décèlent un art plus avancé, en même temps qu'un peintre savant dans l'architecture et la perspective."

The French artist treated his original with much freedom. For instance, in the design of the "Cygne amoureusement accollé d'une Nymphe," he has wantonly uncovered what the Italian designer took care to conceal (in obedience to the text "couvrait de ses aelles ce qu'elle avoit de nu").

402 ——— Hypnerotomachie, ov Discours . . A Paris . Pour Iaques Keruer à la Licorne, Rue S. Iaques. M.D.LXI. *Leaf* 157 (163): Imprime povr Iaqves Kerver . . par Iehan le Blanc . . M.D.LXI.

Folio, *with fresh and bright impressions of the same set of* 186 *designs; an unusually large and fine copy in red morocco extra, gilt edges* 1561 18 0 0

£ s. d.

403 POLIPHILO. Le tableav des riches inventions couuertes du voile des feintes Amoureuses, qui sont representees dans le Songe de Poliphile Des voilees des ombres du Songe & subtilement exposees Par Beroalde. A . Paris . . 1600 .

Small folio, *with the same woodcuts as in the* 1561 *edition, and a beautiful copperplate title ; green morocco extra, by Duru* 1600 10 0 0

Beroalde de Verville made some alterations at beginning and end which give his book the appearance of a new translation ; but the body of the text is identical with that of Gohory.

404 HOMER. Les dix premiers livres de l'iliade d'homere, prince de poetes: Traduictz en vers Francois, par M. Hugues Salel . . On les vent à Paris . . en la boutique de Vincent Sertenas, 1545. *Colophon:* Imprime a Paris par Iehan Loys M.D.XLV.

Small folio, *handsomely printed in fine Roman characters, with* 11 *beautiful woodcuts, nine of them within exquisite Renaissance borders; very fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides* *Paris*, 1545 28 0 0

First edition of Salel's Homer, a translation into French, the earliest in that language made from the Greek. It has a considerable interest for the history of French literature, although it is a poor and spiritless version. In the epilogue, Salel complains that a Lyonnese pirate had already printed the first two books unwarrantably, and thus compelled him in self-protection to publish the ten that he had finished. This fact will help to correct Brunet's erroneous statements on the subject. The woodcuts are extremely beautiful in design and execution, and have been ascribed to Jean Cousin.

405 GERARD D'EUPHRATE. Le premier liure de l'histoire & ancienne croniqve de Gerard d'Evphrate, Dvc de Bovrgongne . . A Paris Pour Ian Longis . . 1549. *Colophon:* . . imprimé à Paris par Estienne Groulleau, pour luy, Ian Longis, & Vincent Sertenas, Libraires . 1549.

Small folio, 46 *beautiful woodcuts, one of them bearing the Lorraine cross which was the mark of Geoffroy Tory; fine copy in the original gilt calf, the back mended and regilt, from Beckford's library* 1549 10 0 0

No more of the text was printed than this premier livre. It is a recomposition in the French of the time, of the ancient Langue d'Öil poem. The woodcut designs were attributed by Didot to Jean Cousin.

Collation: 144 leaves, with signatures a, A-Z, in sixes, the last leaf blank.

406 TERENTIUS. P. Terentii Afri poetae lepidissimi, Comoediae . . Parisiis, Apud Ioannem de Roigny . . 1552 . . Small folio, *with* 151 *pretty outline woodcuts of the scenes on the stage; red morocco extra, gilt edges, with the arms of Cardinal Mazarin detached from the original binding, and laid down within the cover as a book-label* *Paris*, 1552 12 12 0

On the title is written the name of Robert de Goussencourt, who was probably the owner of the book before it fell into the possession of Cardinal Mazarin.

407 PALMERIN. L'histoire de Palmerin d'Oliue, filz du roy Florendos de Macedone et de la belle Oriane . . traduit iadis par vn Auteur incertain de Castillan en Françoys, mis en lumiere . . par Ian Maugin . .

Small folio, *with* 46 *beautiful woodcuts (by Jean Cousin) and pretty woodcut initials; fine copy, ruled throughout; in veau fauve extra, gilt edges, by Bauzonnet* *Paris, Vincent Sertenas*, 1553 15 0 0

Rare. This beautiful book fetched 330 francs at the Didot sale in 1878. The translator is supposed to have been Jean de Voyer d'Argenson, Vicomte du Paulmy.

408 BELON (Pierre). Portraits d'Oyseavx, Animavx, Serpens, Herbes, Arbres, Hommes et femmes, d'Arabie & Egypte, obseruez par P. Belon du Mans . . Small 4to. 220 *pretty woodcuts, and two large folding tableaux of Mount Sinai and Mount Athos; fine and perfect copy in old red morocco* *Paris, Guillaume Cauellat*, 1557 18 18 0

The so-called Map of Mount Athos is a map of Lemnos and other islands, with the coasts of Asia Minor, of Rumelia as far as Constantinople, and of Macedonia. It is nearly always wanting in copies of the work.

£ s. d.

409 MISSALE AD VSUM INSIGNIS ECCLESIE SARISBURIENSIS folio, gothic letter, *printed in red and black, in double columns, with the Music, and a great number of very fine woodcuts, including two superb full-page designs of the Crucifixion and God the Father which are printed on the two leaves of* vellum *in the Canon; large and fine copy in the old oak boards re-covered with calf; the original stamped sides preserved and inlaid, showing Tudor ornamentation, the rose, the fleurs-de-lis, the portcullis, and the letters H. R. Parisijs Apud Guillelmum Merlin . . 1555* 55 0 0

410 ——— the same, *with the two vellum leaves, a very large and very fine copy in dark crimson morocco extra, gilt edges* 1555 65 0 0

The initials G. M. on the two large woodcuts represent no doubt Guillaume Merlin in his capacity as an engraver. The designs must be attributed to an artist of far higher rank.

411 PARÉ (Ambroise) La Methode Curatiue des Playes . . Auec les pourtraits des Instruments . . A Paris . . 1561. 12mo. *with 22 anatomical woodcuts, coloured, and 55 woodcuts of surgical instruments, coloured and illuminated with gold and silver; morocco* . 1561 12 12 0

412 TUCCARO. Trois Dialogves de l'Exercice de Savter, et voltiger en l'air . . Par le Sr. Archange Tvccaro, de l'Abruzzo . . A Paris, Chez Clavde de Monstroeil . . M.D.LXXXXIX.

Small 4to. *with 38 fine large woodcuts; old French blue morocco extra, gilt edges (Derome le jeune) with the engraved bookplate of Borluut de Noortdonck (about* 1820 *Paris,* 1599 10 10 0

412*——— the same, *a very large and fine copy in the original binding of limp vellum, gilt edges, with a garland of Eve-pattern on the sides in gold; with the beautiful engraved bookplate of Brinon de Caligny (about* 1720*) and the Yemeniz book-label* 1599 12 12 0

A curious and remarkable book; the first of its particular kind. The Italian Author had first been in the service of Maximilian II, and then betook himself to France with the Emperor's daughter, who married Charles IX. With this king and with Henri IV, he held the office of *Royal Jumper* (Saltarin du Roy).

b. Lyons.

413 ROMAN DE LA ROSE, **Editio Princeps.** *Leaf* 1, *marked a*2: Ci commence le romant de la rose | Ou tout lart damours est enclose . . *Leaf* 149*a*: [P]Ar les rams sailly le rosier | . . A tant fut iour ꝛ ie mesueille | Cest fin du romant de la rose | Ou tout lart damours est | enclose. Small folio, gothic letter *of Lyonnese type, with 92 woodcuts in contemporary colouring; old French red morocco extra, gilt edges*

S. n. [*Lyon, about* 1485] 96 0 0

Collation: a, 7 leaves; b-s in eights, and t 6 leaves = 149 leaves, in double columns, 41 lines per column.

The woodcuts are from the identical blocks which were used in the edition printed in Leroy's types, that edition being usually regarded as the oldest. Here however the blocks seem to have been in better condition. This is probably therefore the first edition of the book. No other copy than the above, except an imperfect one in the Bibliotheque de Lyon, is known to be extant.

414 FIERABRAS. *Fol.* 1 *blank. Fol.* 2*a*: sAinct pol docteur de verite nous dit . . *Fol.* 6*b*: cOmment on list es histoires des troyens . . *Colophon:* Cy finist Fierabras imprime a lyon par maistre guillaume le roy le .xx. iour de ianuier . M.CCCC.lxxxvi. Small folio, Gothic letter, *with 52 rude outline woodcuts, including one of full-page size; fine and very large copy (with many uncut leaves) in red morocco extra, by Trautz-Bauzonnet Lyon, Guillaume Leroy,* 1486 120 0 0

Excessively rare. From the Essling, Yemeniz, and Lindsay-Crawford libraries, successively.

The first edition of this famous romance printed in France. It

£ s. d.

had issued a few years earlier from a Genevan press. The author or compiler was Jehan Bagnyon, who performed his work at the request of "Henry Bolomier chanoine de Lausanne."

COLLATION: a-n in eights, o and p in sixes=116 leaves, the last leaf containing a full-page woodcut. As for the woodcuts, although all rude in character, some are better executed than the others, and now and then we see that the designer was a better man than the blockcutter.

415 FIERABRAS. *Colophon:* Cy finist Fierabras Imprime a Lyon par Iaques maillet Lan de grace Mil,cccclxxxix. Small folio, *numerous woodcuts, chiefly from the same blocks as in the edition of* 1486 ; *blue morocco extra, gilt edges* *Lyon*, 1489 105 0 0

In this edition appears the name of Jehan Bagnyon which in all the others was replaced by the simple pronoun "Je."

416 VALENTIN ET ORSON. (*On the reverse of this intitulation is a large woodcut.*) *Fol.* 2: vOus princes et aultres seigneurs qui pnes plaisir a lire tous liures . . *Fol.* 5: Cōment le roy pepin espousa berte dame de grant renōmee, i, chap . . *Colophon:* Cy finist lystoire des deux vaillans cheualiers Valentin et Orson filz de lempereur de grece Imprime a lyon le penultieme iour du mois de may par Jaques maillet Lan mil quatre cens quatre vingtz et neuf. Small folio, gothic letter, *with* 40 *rude woodcuts, the first one being of full-page size; fine copy in chocolate morocco extra, gilt edges, by Bauzonnet-Trautz*

Lyon, Jacques Maillet, 1489 80 0 0

FIRST EDITION, VERY RARE. COLLATION: a-r in eights = 136 leaves.

417 [MICHAULT (Pierre)] *Title:* CEST LA DANCE DES AUEUGLES. *Leaf* 2: Lacteur. (*A woodcut here*) Cy cōmence la dance des aueugles. a Taīt au cue' p vng courroux terrestre . . *Leaf* 43 *reverse:* . . Cy finist la dance des aueugles

Small 4to. lettres gothiques, *with* 5 *woodcuts; fine copy in smooth green morocco extra, gilt edges* [*Lyons? about* 1490] 15 0 0

If this be one of the issues published by Pierre Maréchal and Barnabé Chaussart at Lyon, about 1490-93, it is certainly different from those which Brunet and Deschamps have described. The word *Lyon* appears nowhere; and the bibliographical testimony is not to be trusted since in one place we find *fifteen* woodcuts spoken of, in another *six*; while the above copy contains only *five*. It is not improbable that this edition is the one which was described by M. Delandine as bearing no place, date and printer's name, but as having been printed at Geneva.

418 BRANT. *Title:* LA NEF DES FOLZ DU MONDE . . *Colophon:* Cy finist la nef des folz du monde premieremēt cōposee en aleman par maistre sebastien brant . . en latin redigee par maistre iacques locher . . trāslatee de rime en prose auecqs aulcunes aditions nouuelles par maistre jehan drouyn . . sm. folio, gothic letter, 116 *woodcuts; red morocco extra, gilt edges, by Bisiaux, fine copy*

Lyon, Guillaume Balsarin, 1498 55 0 0

Excessively rare. Brunet only quotes Gaignat's copy.

FIRST EDITION of the French prose translation. It is not entirely in prose, each subject being preceded by a piece of verse in seven lines summing up the article. The translator Jean Drouyn finds an unnecessary excuse for his literary inexpertness in "la jeunesse ou je suis."

The woodcuts are from new blocks engraved by a French hand in imitation of the original wood engravings in the German and Latin editions of Basel.

—— *see the reissue of these cuts post under the date* 1529

419 BELIAL. *Title:* Belial en francoys tresutile ꝛ | proufitable a tous praticiens, | et consolatif aux pouures pecheurs. (*A large woodcut beneath this intitulation, and repeated on the reverse*). *Leaf* 2: Au nom de dieu . . Cy en apres sera translate de latin en frācoys le liure du proces fait ꝛ demene entre belial procureur denfer ꝛ ihesus . . *Colophon:*

£ s. d.

Cy finist le liure nōme la consolacion des poures pecheurs nouuellement translate . . par . . frere Pierre ferget . . Et a este imprime a Lyon . . par . . mathieu husz . Lan de grace . Mil . CCCCC, z ii . .

Small 4to., Gothic letter, *with* 100 *curious woodcuts* (*including repetitions*) *of rude and primitive style; purple morocco extra, gilt edges, by Bauzonnet-Trautz* *Lyon*, 1502 12 12 0

COLLATION: a-n in eights, o and p in sixes; 116 leaves.

The woodblocks were older than the date of the book. They had already been used by the same printer in his Belial of 1484.

420 LA DESTRUCTION DE IHERUSALEM et vengence de nostre saulueur et redēpteur ihucrist, faicte par Vaspasien empereur de Romme et par Titus son filz. *Colophon:* Cy finist la vengence de la mort z passion de nostre saulue' z redempteur ihucrist . Imprimee a Lyon sur le rosne p Iaques arnollet Le . xxvij . io' de iuing . Lan de lincarnation de ihucrist mil cinq cens z . iiij .

Small 4to. *Gothic letter, with* 19 *woodcuts; brown morocco extra, gilt edges* *Lyon*, 1504 7 7 0

VERY RARE: there is indeed no other copy described. It is a curious romance (not a mystery) adequately illustrated by the designer of the woodcuts. The first two leaves have been supplied from another copy.

421 CHAMPIER. LE RECUEIL OU CRONIQUES DES HYSTOIRES des royaulmes daustrasie, ou france orientale dite a present lorraine . . Champier . Venūdantur in vico mercuriali apud Lugdunum in officina Vincentij de portunarijs de tridino. *Colophon:* Cy finit le recueil des histoires des royaulmes daustrasie . . compose a nancy en lorrayne et finy lan de grace mil cccccx . . par maistre Simphorien champier . .

Small folio, Gothic letter, *with* 32 *woodcuts; very fine copy in red morocco extra, gilt edges, by Trautz-Bauzonnet* *Lyons, about* 1510 32 10 0

Bound about 1848 for J. Coppinger; afterwards owned successively by Révoil, Prince d'Essling, the Duc d'Anmale, L. Double, and Firmin-Didot.

A beautiful, rare, and interesting book. COLLATION: a-r in sixes, and s in 8 leaves=together 110 leaves of which the last one is blank. The last twenty leaves (sig. q, r, s) contain a separate treatise "LOrdre de cheualerie."

422 NATALIBUS (P. de). Catalogus sanctoruȝ et gestorum eorum ex diuersis voluminib' collectus: edit' a . . Petro de Natalibus de venetijs . . Venundantur Lugdun. ab Stephano Gueynard: al's Pineti p Johannē de cābray al's moylin . Impēsis honesti viri Stephani gueynard al's Pineti . . Anno . . millesimo quingētesimo decimo nono . .

Small folio, *over* 1300 *small woodcuts and a few of larger size, all in the Lyonnese style and neatly executed; old calf gilt* 1519 4 0 0

A different edition was printed at Lyons in the same year by Saccon. There is no resemblance between the two books.

423 LAUDIVIUS. EPISTOLE THURCI p Laudiuiū hierosolimitanū equitem aggregate . . *Colophon:* Impresse Lugduni per Ioannē Marion . . M.D.XX. . . Small 4to. *Roman letter*, 20 *leaves with* 36 *woodcuts; calf neat, gilt edges* *Lyons*, 1520 4 4 0

A few of the cuts seem to be from blocks used in the Mallermi Bible of 1490. The others are of Lyonnese origin.—The book is bound up with the following (all printed at the same press):

VALLA (Laur.) de Dona(tione) Consta(ntini) īperatoris . . [Lugd.] 1520

DARES FRIGIUS DE BELLO TROIANO . . 16 *leaves* [Lugd. 1520]

DICTYS CRETĒSIS de bello troiano . . 42 *leaves, with woodcuts.* Lugd. J. Marion, 1520.

424 OGIER LE DANNOYS duc de dānemarche: qui fut lūg des douze pers de france . . On les vend a Lyon sur le Rosne en la maison de Claude nourry . . *Colophon:* . . Imprime . . par Claude nourry, dit le Prince . . Mil.ccccc.xxv . .

Small folio, Gothic letter, *with* 57 *woodcuts, including the printer's mark; three leaves in facsimile* (*b6, h5, l8*); *fine copy in crimson morocco lined with blue morocco extra, gilt edges, by Lortic* *Lyon*, 1525 72 0 0

EXCESSIVELY RARE. The Yemeniz copy (2200 francs) is the only other one which has occurred for sale during half a century.

£ s. d.

425 VIRGIL. Opera Virgiliana . . cvm decem Commentis . . M.D.XXIX. *Colophon:* Lvgdvni, in typographica officina Ioannis Crespini, anno Virginei partvs M.D.XXIX . .

Small folio, *title mended and soiled, but the copy generally in sound and excellent condition; with* 203 *large woodcuts from the same blocks as were used in the Strassburg edition of* 1502; *old calf, with the bookplate of Thomas Ruddiman and the autograph inscription of Sir Alexander Boswell* *Lugduni*, 1529 6 0 0

The woodcuts with which this edition is adorned, were the noblest set of book-illustrations produced by Grüninger at Strassburg.

426 LA GRAND NEF DES FOLZ. La grād nef des folz du monde . . 1530 Francoys Ivste . . *Colophon:* Cy finist la nef des folz du monde . . de nouuel translatee de latin en francoys et imprimee a Lyon sur le Rosne par Francoys Juste Imprimeur. Le dernier Jour du moys de Juing . Lan . M.CCCCC.xxix . .

Small 4to. gothic letter, *with* 119 *woodcuts from the same blocks as were used in the edition printed by Balsarin in* 1498; *old French red morocco, gilt edges (Padeloup)* *Lyon*, 1529-30 15 15 0

The text is not the same as that of the 1498 book. The verses and the running commentary are omitted; and the prose translation of the Latin text is wholly different from that of Jean Dronyn.

427 GUERIN MESQUIN. *Title:* Le premier liure de Guerin Mesquin . Veritas omnia vincit . IHS . La tres ioyeuse plaisante ꝛ recreatiue hystoire des faitz gestes triumphes ꝛ prouesses du tres preulx ꝛ vaillant cheualier Guerin par aduent nomme Mesquin . . traduyct de vulgaire Italien en langue Francoyse . Par hōneste personne Jehan Decuchermoys . . On les vend a Lyon en la boutique de Romain Morin . . *Colophon* (*on leaf* 100): Cy finist le liure du noble ꝛ victorieux cheualier Guerin Mesquin lequel fut acheue de Imprimer le . xvi . de Auril . Mil . ccccc . et .xxx. par Oliuier Arnoullet . . *Leaf* 101: Sēsuyt le sainct voyage de Hierusalem . . 2 parts in 1 vol. sm. folio, gothic letter, *with* 54 *woodcuts of various size and quality; red morocco extra, lined with citron morocco, by Lortic, from the Didot and Crawford libraries (the escutcheon of an Enfant de France on the sides)* *Lyon*, 1530 63 0 0

One of the woodcuts is signed with a gothic g, evidently the monogram of the "nnbekannter Metallschneider" who, according to the Monogrammisten, was working in Lyons about 1495. As the reference is to another work printed by Ol. Arnoullet but nndated, the year-nnmeral is decidedly thirty years too early. Several of the woodcnts have other signatnres, as b, n, S, P, z, and a figure like a written 9.

Collation: A-F in eights, G four leaves, H-N in eights, O six leaves. The last six leaves contain the Jerusalem pilgrimage which was made by Decnchermoys in 1490-91.

428 LES CENT NOUUELLES. Sensuyuēt les cēt nouuelles contenant cent hystoires nouueaulx . . *Colophon:* Cy finissent les cent nouueaulx comptes . . Nouuellement imprimees le .xii. de Juillet. Mil.ccccc.xxxii. a Lyon sur le rosne par Oliuier Arnoullet . .

Small 4to. gothic letter, *with* 39 *woodcuts; crimson morocco extra, gilt edges, by Niedrée, with the bookplate of E. Vernon Utterson* *Lyon*, 1532 20 0 0

Collation: A-Q in eights and R in seven leaves = 135 leaves.

429 LES SEPT SAIGES DE ROMME. L'Histoyre de Pōcianus lempereur qui nauoit que vng seul filz qui auoit a nom Dyoclecian, lequel il bailla aux sept saiges de Rōme pour le gouuerner . . On les vend a Lyon . . cheulx Oliuier Arnoullet.

Small folio, gothic letter, *with* 24 *woodcuts, some of which bear signatures; fine copy in red morocco lined with blue morocco extra, gilt edges* *Lyon* [*vers* 1540] 65 0 0

Collation: 40 leaves, with signatures A-K in fours.

The second woodcut (The Emperor receiving his boy at the bedside of the dying Empress) bears a small Gothic a; the fourth bears g, the eighteenth M, the twentieth k, the twenty-first s, the twenty-third F.

430 ALCIATO. Andreae Alciati Emblematvm libellvs· Lvgdvni Iacobus Modernus excudebat . M.D.XLIIII. 12mo. *with* 110 *woodcuts; blue morocco extra, gilt edges, fine copy* 1544 2 16 0

£ s. d.

431 ALCIATUS. Los Emblemas de Alciato Traducidos en rhimas Españolas. Añadidos de figuras . . *Colophon:* Fin de los Emblemas de Alciato traducidos . . por Bernardino Daza . . 1549 . .
Small folio, *over* 200 *fine woodcuts and borders; some of the marginal notes slightly cropped; brown morocco, by Bedford* *En Lyon*, 1549 5 0 0
The initials PV which appear upon some of the borders (and out of which an artist named Pierre Vingle has been evolved by the force of imagination) represent probably not the designer of the cnts bnt the block-cutter of the borders only.

432 HORÆ AD VSUM ROMANUM . . small 8vo. *with numerous borders and woodcuts, some of them bearing the initials P. V.; in the original Grolieresque binding* *Lugd. Gul. Rovill.* 1550 20 0 0

433 MILLES ⁊ AMYS. | La tres ioyeuse plaisante ⁊ re | creatiue hystoire des faitz gestes | triūphes ⁊ prouesses des tres preux ⁊ vaillans cheualiers Mil= | les ⁊ Amys . . On les vend a Lyon . . chez Oliuier Arnoullet. *Colophon:* Cy finist . . . imprime a Lyon sur le Rosne par Oliuier Arnoullet . . Lan . mil . CCCCC.liij.
Small 4to. Gothic letter, *with* 11 *woodcuts; crimson morocco extra, lined with blue morocco, by Lortic* *Lyon*, 1553 90 0 0
Collation: A—S in eights, and T six leaves=150 leaves.

434 BIBLIA SACRA . . Lvgdvni, apvd Ioan. Tornæsivm. M.D.LIIII. Small 8vo. 198 *pretty woodcuts by Le Petit Bernard; fine copy in the original limp vellum wrapper, from the Sunderland library* *Lugduni*, 1554 12 12 0
Extra-illustrated with 70 of the little woodcnts from the same hand, which appeared in the Quadrins historiques de la Bible of 1553.

434*BIBLIA SACRA. Small 8vo. 198 *woodouts; title slightly injured; old French red morocco extra, gilt edges* (*about* 1680), *with a monogram on the back* 1554 7 7 0

435 FIGVRE DEL VECCHIO TESTAMENTO, con versi Toscani, per Damian Maraffi . . In Lione, per Giovanni di Tovrnes M.D.LIIII. 222 *pretty woodcuts from the designs of Bernard Salomon.* FIGVRE DEL NVOVO TESTAMENTO. Illustrati da versi vulgari Italiani [da Maraffi] . . Giovanni di Tovrnes M.D.LIIII. 95 *woodcuts by Petit Bernard.* 2 vols. in 1, sm. 8vo. *large and beautiful copy in red morocco extra, gilt edges* 1554 12 12 0
This complete original set of the Bible Prints of Le Petit Bernard is excessively rare. It was the first edition of the whole; as the issues of 1553 contained only 199 Old Testament cuts, and those of the New Testament appeared here for the first time.

436 Figvre del vecchio Testamento . . 228 *woodcuts*, 1554. Figvre del nvovo Testamento . . 95 *woodcuts* . M.D.LXXVII. 2 vols. in 1, 12mo. *with the same* 317 *cuts as in the preceding volume, but of weaker impression, as well as* 6 *new cuts, altogether* 323; *red morocco extra, gilt edges* 1557-77 6 6 0

437 QVADRINS HISTORIQVES DE LA BIBLE. Reuuz, & augmentez . . A Lion par Ian de Tovrnes . M.D.LVIII. 12mo. *with* 231 *pretty woodcuts from the designs of Bernard Salomon; purple morocco extra, gilt edges* *Lion*, 1558 7 7 0
The dedication is made by Clande Paradin, who was the anthor of the text.
Three cnts more appear in this edition of the Old Testament.

438 SYMEONI (Gabriello) la vita et metamorfoseo d'Ovidio, figurato & abbreuiato in forma d'Epigrammi . . Con altre Stanze . . A Lione per Giouanni di Tornes . . 1559. Smallest 8vo. (12mo.) 190 *pretty woodcuts, with* 188 *elegant borders, besides a few further woodcuts in the supplementary matter; morocco extra, gilt edges* 1559 6 0 0
The woodcuts are unsigned; but Didot describes the book emphatically as "le chef d'œuvre du Petit Bernard." The book had been issued in 1557, but this was the first complete edition.

439 ——— another copy, *bound up with the engravings mentioned below; green morocco extra, gilt edges* 1559 10 10 0
Bound-in, at the end, are 42 minnte plates of French Renaissance ornamental designs, delicately etched, probably by Androuet de Cerceau. They are cut out and mounted.

£ s. d.

440 ARIOSTO, Orlando Fvrioso . . *In Lione, Appresso Bastiano di Bartholomeo Honorati*, M.D.LVI. Small folio, *with woodcuts by the master I. F.; large sound and perfect copy in contemporary calf, from Lord Sunderland's library* 1556 5 0 0

441 ——— another copy, sm. folio, *a large copy with rough leaves, four leaves missing, viz. Ff* 3-6; *in red morocco extra, gilt edges, by Capé* 1556 4 0 0

A rare and excellent edition.

442 ÆSOPI PHRYGIS FABVLÆ . . Gabriæ Græci fabellæ . . (*Græce et Latine*) Nunc primum accesserunt Auieni antiqui autoris fabulæ nusquam antehac editæ. Lvgdvni, apvd Ioan. Tornaesivm typogr. regivm . M.D.LXXXII. 16mo. *with* 60 *pretty little woodcuts in the style of Le Petit Bernard; beautiful copy in citron morocco extra, gilt edges, by Trautz-Bauzonnet, with the Yemeniz book-label* *Lyon*, 1582 2 2 0

On the back of the title is the stamped signatnre of "Huzard de l'Institnt."

c. Toul.

443 VIATOR (Jean Pelerin, *dit*) *Title:* DE ARTIFICIALI PSPECTIVA. VIATOR. *Colophon on leaf* 42: Impressum Tulli Anno catholice veritatis Quīgētesimo quīto supra Milesimū: Ad nonū Calendas Julias. Solerti opera petri iacobi pbri, Incole pagi Sancti Nicolai. *Leaf* 43: Leuure deuant mis parfait et veu par aucuns . . *Leaf* 45: . . Cellui qui a ce liure fait | Prie pour touz de cueur pfait | Et supplie treshumblement | Prier pour lui pareillement. *Leaf* 46: Habes optime lector: O tres bon lecteur . . Small folio, lettres gothiques; *last leaf inlaid; green morocco extra, gilt edges* *Toul*, 1505 100 0 0

Consisting of title (with a woodcut shewing perspective by means of concentric circles), 1 leaf; 3 leaves of letterpress; 37 leaves of woodcuts; conclusion and colophon, 1 leaf; French text, 4 leaves. The words "Deo Gratias" are missing from the last leaf on account of its being cut out and inlaid.

First Edition of the first scientific treatise upon Perspective; and the first book printed at Toul. It is excessively rare. Only some four perfect copies are known. The woodcuts in outline have historical as well as artistic value, as they represent architectural monuments of their time, including Notre Dame, the Sainte Chapelle, etc.

5. England.

444 CAXTON'S MYRROUR OF THE WORLDE, First Edition,

Small folio, *printed in Caxton's No.* 2 *type, twenty-nine lines to the page;* 82 *leaves* (*out of* 98), *with* 32 *woodcuts* (*out of* 34); *fine large copy in old calf* [1481] *Sold*

The earliest wood-engravings produced in England. (There are a few in the Parvus Cato which is also undated and can only be assigned to the same year.) Eight woodcuts represents master and scholars or groups of hnman figures; twenty-four are only diagrams.

The Mirrour of the World might be called the first English book relating to America since it contains a notice of the grete yle of Atlantis in the Western Ocean, "whiche hathe more of ponrpris and space than alle Enrope and Affryke contcynen," as well as of the Yle (Hy-Brasil) which Seynt Brandon fonde. That the earth was a globe was a fact recognised by Caxton and his original author, as appears both by the text and the diagrams; and a girdle placed aronnd the middle of the globe is declared to measure 20,427 miles "of whiche every myle conteyneth a thousand paas, and every paas five foot, and every fote xiiij ynches" (from which we may compute in modern measurement 23,000 miles).

The deficiencies of this copy are: sheet a 7 leaves, d 3, d 6, and f 8 leaves. (The perfect book should be a 7 leaves, b-m in eights, n 4 leaves.)

Bound up at the end of this interesting volume, are twenty-four leaves of Caxton's edition of "Tulle of olde age," printed in 1481.

£ s. d.

445 CAXTON'S MYRROUR OF THE WORLD, **Second Edition.** Small folio, *a fine and perfect copy, with all the* 34 *woodcuts; blue morocco extra, gilt edges, with the Blandford crest on the sides* *Caxton me fieri fecit* (*about* 1490) *Sold*

Sir William Tite's copy fetched £455.—The present copy had belonged to Dr. Richard Farmer before it came into the possession of the Marquis of Blandford.

446 CAXTON'S GOLDEN LEGEND [translated from the Legenda Aurea of Jacobus de Voragine]. *Colophon:* Thus endeth the legēde named in latyn legenda aurea, that is to say in englysshe the goldē legēde . . Wesmestre the xx day of May . . MCCCClxxxxiii . . By me Wyllyam Caxton.

Small folio, *eight leaves supplied in MS. and one in facsimile; with* 81 *woodcuts of various size; old English red morocco, gilt edges, from the library of Gregory Lewis Way* 1493 100 0 0

Only one perfect copy known.

447 CAXTON'S GOLDEN LEGEND. 2 parts in 1 vol. sm. folio, *with* 142 *woodcuts of various size* (*entirely different from those in the Caxton edition*); *three and a half leaves wanting* (41, 42, *the last leaf, and half of* 111); *morocco extra, by Hayday*

[*Tempelbaar . . Thousande. CCCCC.iii . . By me Julyan Notary* (1503)] 120 0 0

This copy belonged to Herbert and bears his autograph.

448 ——— the same, *a large and absolutely perfect copy, in calf* 1503 250 0 0

One of the rarest books in the world.

449 RECUYLES OF TROY. *Title:* THE RECUYLES OR GADERINGE TOGYDER OF YE HYSTORYES OF TROYE how it was destroyed ƶ brent twyes by ye puyssaunt Hercules ƶ ye thyrde ƶ generall by ye grekes. *Colophon:* Thus endeth the boke of the recules or syege of Troye. Enprynted in London in Flete strete at the sygne of the sonne by Wynken de Worde. The yere of our lorde god. M.CCCCC. and .iij. (*Here follows the woodcut mark bearing the letter* W. C. *and the words* Wynkyn . de . Worde.)

Small folio, black letter, *with* 63 *rude woodcuts; olive morocco extra, gilt edges* (*by Charles Lewis*) 1503 125 0 0

An excessively rare book, with a series of woodcut illustrations which, if they are to be taken as representing the state of English art at the time, do not reflect high credit upon it. Only some five copies are known, three perfect and two imperfect. The one above described belongs to the former category; the copy in the British Museum to the latter.

COLLATION: 222 leaves, comprising four preliminary leaves, and signatures A—Kk in sixes.

£ s. d.

450 FISHER. *Title:* HERE AFTER FOLOWETH A MORNYNGE REMEMBRAŪCE HAD AT THE MONETH MYNDE OF THE NOBLE PRYNCES MARGARETE COUNTESSE OF RYCHEMONDE & DARBYE MODER VNTO KYNGE HENRY THE .VII. & GRANDAME TO OURE SOUERAYNE LORDE THAT NOWE IS, VPPON WHOSE SOULE ALMYGHTY GOD HAUE MERCY. *Colophon:* Thus endeth this lamentable mornynge. Enprynted at London in Flete strete at the sygne of the sonne by Wynkyn de Worde.

Small 4to. black letter, 12 *leaves; with one woodcut on the title, and the printer's woodcut mark at the end; every leaf inlaid; olive green morocco extra, gilt edges, by Bedford* *S. a.* (1509) 15 0 0

The headlines reveal the authorship: "Compyled by ye reuerent fader in god Johan Fyssher bysshop of Rochestre."

In the single large woodcut on the title, showing the interior of Westminster Abbey, seven standing figures in front of an indistinguishable crowd, represent the congregation on the left; in front is the coffin with its pall and lighted candles; and on the left Fisher stands mitred in the pulpit preaching his sermon. This may not be a good portrait but the design is a good example of English woodcut art at the period.

The lady was a book-collector—"right studyous she was in bokes whiche she hadde in grete nombre bothe in Englysshe & in Frensshe."

451 BRANT. *Title:* STULTIFERA NAUIS, . . 1570. (*A woodcut here*) THE SHIP OF FOOLES, wherin is shewed the folly of all States, with diuers other workes . . Translated out of Latin into Englishe by Alexander Barclay Priest. *Colophon:* Imprinted at London in Paules Churchyarde by Iohn Cawood Printer to the Queenes Maiestie . .

Small folio, *with* 114 *woodcuts; calf gilt, gilt edges* 1570 18 18 0

451*——— another copy, *very large and sound, but having some of the margins scribbled on; old russia* 1570 18 0 0

The woodcuts are English copies (made in or before 1509) of those in the original Latin book. The Latin text is given in Roman letter in its several sections; and between each section Barclay's verse paraphrase takes its place in Black Letter. To the end of the *Navis* this edition agrees with the first one (printed by Pynson in 1509). From that point succeed Barclay's other works: "The Mirrour of Good Maners . . compiled in Latin by Dominike Mancin, and translated . ." *Latin and English;* and "Certayne Egloges of Alexander Barclay Priest . . Gathered out of . . Miseriæ Cvrialivm, compiled by Encas Silvius . ." *all English.*

COLLATION; ¶; ¶¶, A-Vv, in sixes; Xx 4 leaves; A-G and A-D in sixes = 340 leaves.

452 CAXTON'S GOLDEN LEGEND, another edition, small folio, *with* 74 [*should be* 82] *woodcuts* (*quite different from those in the editions of* 1493 *and* 1506); *wanting the last two leaves and all the Old Testament part; old calf* (*Wynkyn de Worde,* 1512) 12 0 0

453 CAXTON'S GOLDEN LEGEND. *Colophon:* . . Finysshed . . M.CCCCC.xxvii . . Imprynted at London in Flete strete at the sygne of the sonne by Wynkyn de Worde, small folio, *with* 82 *woodcuts from the same blocks as were used in the edition of* 1512; *a perfect and very fine copy in brown morocco extra, gilt edges, by* BEDFORD, *from Lord Crawford's library* 1527 105 0 0

454 ——— another copy, *matchless for its size and fine condition, in russia extra, gilt edges, from the Osterley Park library* 1527 150 0 0

A copy, inferior to both of these, fetched at Christie's, in March last year, £150.

455 DIALOGUES OF CREATURES. *Title:* The Dialoges of Creatures Moralysed. Applyably and edificatyfly, to euery mery and iocounde mater, of late trãslated out of latyn into our Englysshe tonge right profitable to the gouernaunce of man. And they be to sell, vpõ Powlys churche yarde. *Colophon:* Thus endith the Dialogus of

£ s. d.

Creatures Moralysed . . trāslated out of latyn into our Englysshe tong . . And they be to sell, vpō Powlys churche yarde.

Small 4to. black letter, *with* 127 *woodcuts; some minute wormholes towards the end of the book, which is nevertheless a fine, sound, and perfect copy in old English red morocco extra, gilt edges* (*bound about* 1770) *with the bookplate of Dr. Charles Chauncy and the crest of the Marquis of Blandford* *S. n.* (*London, about* 1525) 72 0 0

COLLATION: 4 preliminary leaves; A—X in fours; and Aa—Tt in fours = 164 leaves.

Usually treated as having been printed in Paris for sale in London. This assumption is one which it would be difficult, if not impossible, to maintain, in view of the fact that the book is wholly free from the gross typographical errors which appear in every English book that has been printed in France. It is in idiomatic English of excellent style—probably enough the work of John Rastell (the brother-in-law of Sir Thomas More); and the correctness of the press-work is such that the impression can only have been performed by English type-setters under the immediate supervision of the translator. To suppose that such a result could have been achieved in the house of Thielman Kerver, or any of his confreres in Paris, would be to believe in a miracle. Here are 328 pp. of an English classic, with 33 lines to each full page of text, printed with fewer faults than any London book of the time; while in the few pages of English that appear in any of the Sarum Primers produced in France at that epoch, there is at least one gross error in every line. Another thing to remark is the frequent occurrence in the Dialogues of the English letter w, which is never printed as vv.

The copy has an interesting history. It was bought for 14 pence by T. Smyth in 1550, as recorded on the last page. It belonged to Dr. Charles Chauncy, M.D., before 1770 (having been probably bound for him) and at his sale in 1790 was bought by George Steevens whose inscription and stamped name are found on it. At Steevens' sale in 1800 it was bought by the Marquis of Blandford, who caused his crest to be stamped in gold upon the sides of the binding. In 1819 it was acquired by Payne the bookseller, and from him went to Richard Heber. After the Heber sale, Fuller Russell became its possessor.

456 PILGRIMAGE OF PERFECTION. *Title:* Here begynneth a deuout treatyse in Englysshe, called the Pylgrimage of perfection: very pfitable for all christen people to rede . . *Colophon on second-last leaf:* . . Inprinted at London in Fletestrete, besyde saynt Dunstans churche, by Richarde Pynson, prīter to the kynges noble grace. Cū priuilegio. Anno domini . 1526. *Last leaf blank on the obverse and having the woodcut mark of Pynson on the reverse.*

3 books in 1 vol. small 4to. black letter, *with* 13 *woodcuts; brown morocco, gilt edges, by Clarke and Bedford* 1526 125 0 0

One of the rarest of the English books printed by Pynson. COLLATION: A 6 leaves, a 6 leaves, A—E in fours and eights alternately; F 6 leaves, G—T in alternate fours and eights; AA 6, AAA 4, BBB 6, a 4, a 8, AA—RR in alternate fours and eights; AAA—ZZZ in alternate fours and eights; a 8, b 4, c 8, d 3, d 4, e—h alternate eights and fours, and i 6 leaves=443 leaves. (Hazlitt's collation is erroneous, and would (if computed) make the book contain only 424 leaves.)

There are MS. names written on some of the leaves, professing to be signatures of Henry VIII, Queen Mary, and the Protector Somerset.

457 THE PASTYME OF PEOPLE. The Cronycles of dyuers realmys and most specyally of the realme of Englond breuely cōpylyd z empryntyd in chepesyde at the sygne of the mearemayd next to pollys gate. Cum priuilegio.

£ s. d.

Headings of the second and third pages: Prologus Johannis Rastell. *On the reverse of the last leaf: woodcut mark with the name* Johannes Rastell, *and underneath:* Cum priuilegio Regali. Folio, black letter, *with* 18 *full-page woodcuts of the Kings of England from William the Conqueror to Richard III, besides a number of smaller woodcuts of the earlier historical figures, and genealogical diagrams; some leaves stained and two leaves missing (the twenty-fifth and the thirtieth); old calf* *S. a.* (1529) 120 0 0

Of this curious volume there is only one perfect copy known, which is in the British Museum. A second copy in the Museum is imperfect, as also are those in the Spencer-Rylands library, and the Hunterian Museum at Glasgow. This one, which was formerly in the collection of Lord Chancellor Hardwicke (about 1750) is therefore one of a very small company; probably not more than half a dozen copies being extant, all but one of them imperfect.

The eighteen woodcuts (the complete series) are of very large size, ten inches in height, and are coarsely executed in heavy lines after drawings which cannot have been without artistic merit. They are attributed by Nagler to Holbein, but it seems more likely that they were designed by an English hand.

The signature of "Clement Kynnersley 1624" is written on the title-page. The bookplate of Lord Hardwicke is pasted inside the cover, and a note in his handwriting upon the rarity and character of the book is inserted loosely.

458 CHAUCER. THE WORKES OF | GEFFRAY CHAU- | cer newlye printed, wyth dy- | uers workes whych were | neuer in print | before: | As in the table more playnly | doth appere | Cum Priuilegio | ad imprimendum Solum. | Printed by Wyllyam Bon- | ham dwellynge at the sygne | of the kynges armes in | Pauls Church- | yarde. | 1542. *Colophon on fol. ccclxxxxii:* Thus endeth the workes of Geffray Chaucer, Prynted at London. The yere of our Lorde. 1542..

Small folio, *the title in facsimile and the last leaf mended; with* 21 *woodcuts (including repetitions); very large and fine copy in red morocco extra, gilt edges, by Bedford* 1542 60 0 0

THE DATED EDITION OF 1542 HAS BECOME EXCESSIVELY RARE within the last ten or fifteen years.

459 (BIBLE.) THE NEWE TESTAMENT of our Sauiour Jesu Christe. Fayth-fully translated out of the Greke [BY WILLIAM TYNDALE].. *On reverse of title:* The copy of the byll assigned.. *Leaf* 2: To the most puysaunt and mightye Prince Edwarde the syxt.. Rycharde Iugge.. *Leaves* 3-16 *contain* Calendar, Almanacke, Table, Supputation, Exhortation and life of Matthew. *Leaf* 17: The: Gospell of, S, Mathewe.. *Colophon on leaf* 339: Imprynted at London by Rycharde Jugge.. With the kynge his moost gratious lycence, and priuilege, forbyddynge all other men to print or cause to be printed, this, or any other Testament in Englyshe.

Small 4to. *the title, leaf Rr2, and the last leaf in facsimile, and some leaves mended; with* 120 *woodcuts by an English hand; purple morocco extra, gilt edges* 1552 20 0 0

The curious design of a wooden-legged devil is one of the distinguishing marks of this edition of Tyndale's Testament.

460 FOXE'S MARTYRS, **First Edition.** ACTES AND MONUMENTS of these later and perillous days, touching matters of the Church, wherein ar comprehended and described the great persecutions & horrible troubles, that

£ s. d.

have been wraught and practised by the Romish Prelates, speciallye in this Realme of England and Scotlande . . Gathered and collected . . by John Foxe. Imprinted at London by Iohn Day . . folio, black letter, *with over* 50 *fine woodcuts; blue morocco*

Imprinted at London by Iohn Day . . Anno. 1563 150 0 0

An unusually excellent copy of a book which, even in any state, is of the greatest rarity and interest. The only blemishes are as follows: the title, the print of the Emperor Henry, and the last three leaves of the book are in facsimile. A copy of this kind is to be found in very few libraries at the present day.

461 ——— another copy, folio, *blue morocco, rough gilt edges* 1563 50 0 0

The first seven leaves are in facsimile; the woodcut of the Emperor Henry is wanting, and the two woodcuts (at p. 68 and p. 1548) are defective; the last seven leaves of the Index are deficient. The separate woodcut at p. 41 is perfect.

462 VEGETIUS. The fovre bookes of Flauius Vegetius Renatus, briefelye contayninge a plaine forme, and perfect knowledge of Martiall policye, feates of Chiualrie, and whatsoeuer pertayneth to warre. Translated out of lattine . . . by Iohn Sadler . Anno . 1572 . . Imprinted at London . . by Thomas Marshe.

Small 4to. *with six full-page woodcuts of warlike operations; very large and fine copy in old calf* 1572 6 10 0

Extremely rare.

Collation: 10 preliminary leaves; folios numbered 1-66; 8 unnumbered leaves, including woodcuts and table.

John Sadler, who dates his dedication to the Earl of Bedford, from Oundle, states that his patron, Sir Edmond Brudenell, had urged him to turn Vegetius into English.—Among the preliminary pieces are verses by William Bulleyne, John Higgins, and others.

The last copy seen in the market was Mr. Corser's, which I sold about twenty-three years ago for £7. 7*s*.

463 HOLINSHED. The Chronicles of England, Scotlande. and Irelande, with their descriptions . . Faithfully gathered and compiled by Raphaell Holinshed . . 2 vols. small folio, black letter, *with over* 1000 *fine woodcuts: having the second volume slightly wormed, nevertheless a good and perfect copy with all the illustrations; maroon morocco, gilt edges* *George Bishop*, 1577 72 0 0

With all the rare parts; as, for instance, the two leaves of "Faults Escaped" and the View of Edinburgh.

6. Spain.

464 BOCCACIO. *Title:* Johan bocacio de las mujeres illustres en romance. *Fol.* 106 *obverse:* La presente obra fue acabada en .. Caragoça de Aragon: por industria ꝛ expensas de Paulo hurus Aleman . . enel año . . Mil quatrocientos nouenta ꝛ quatro. *Fol.* 107: Sigue se la tabla *which ends on Fol.* 110 *misnumbered CIX.*

Sm. folio, gothic letter, *xylographic title and numerous curious woodcuts (including that of Pope Joan) with xylographic inscriptions, a small wormhole in some few of the margins; old calf* *Zaragoza*, 1494 100 0 0

First Edition. A volume of extraordinary rarity. No copy of it is in any public library in England; and even in Spain, no copy

£ s. d.

was known to Salvá, who mentions it simply on the authority of Mendez.

Notwithstanding the Spanish origin of the book, the woodcuts seem to be impressions from the blocks which Anton Sorg made use of in his German edition printed at Augsburg in 1479, or else copies executed in Spain by German hands. This would seem to show that the brothers Hurus of Constanz who were working as printers at Zaragoza in 1494 had previously been employed in Augsburg in the atelier of Sorg.

465 BOCCACCIO. FIAMMETTA, **First Edition in Spanish.** *Title: a large woodcut with a xylographic intitulation* LA FIOMETA DE JUAN VOCACIO. *Colophon (on obverse of folio* 44): Fue impresso ẽla muy noble ꝛ leal ciudad de Salamanca en el mes de enero del año de mil ꝛ qtrociẽtos ꝛ noventa ꝛ siete años. DEO GRATIAS.

Small folio, gothic letter, *green morocco extra, gilt edges (by Charles Lewis), from the Chorley and Salvá libraries* *Salamanca*, 1496 35 0 0

Only one other copy recorded, of which the present whereabouts is unknown. The extraordinary rarity of all the Spanish Fiammettas has been attributed to the severity with which the book was suppressed by the Inquisition.

There is only a single woodcut in the book (the one on the title), but it is so large, spirited and striking as to form a notable example of the art of wood-engraving in Spain in its earliest days.

466 CELESTINA, **LA PRIMERA EDICION.** *The title-leaf missing, and the work beginning on leaf* a ii *with the words:* Argumẽto del primer auto desta comedia *printed above a woodcut representing Calisto and Melibea in a garden; beneath which the words of the argument proceed* Entrãdo Calisto vna huerta empos d vn falcon suyo fallo y a Melibea . . *On the reverse of leaf* 90 *the text ends with . . .* porque me dxaste triste ꝛ solo in hac lachrimarum valle. *On leaf* 91 *is the woodcut mark of the printer bearing the following inscription:* Nihil sine cavsa. 1499 .F. .A. DE BASILEA.

Small 4to. gothic letter, *with seventeen woodcuts; olive morocco extra, lined with citron morocco, gilt edges, the Seillière arms on the sides* (*Burgos*) 1499 145 0 0

UNIQUE. The first edition of one of the most important works in dramatic literature is a precious book from every point of view.

467 CELESTINA, **tercera edicion.** *Title (under a woodcut)*: TRAGICOMEDIA DE CALISTO Y MELIBEA: en la qual se contiene de mas de su agradable y dulce estilo muchas sentencias filosofales: ꝛ auisos muy necessarios para mancebos: monstrandoles los engaños q estan encerrados en seruientes ꝛ alcahuetas: ꝛ nueuamente añadido el tractado de Centurio

Small 4to. gothic letter, *with twenty-two woodcuts; the last leaf supplied in facsimile; fine copy in blue morocco lined with crimson morocco extra, gilt edges, by Trautz-Bauzonnet* *Sevilla*, 1501 35 0 0

468 CELESTINA. (*Title (under a woodcut)*: TRAGICOMEDIA DE CALISTO Y MELIBEA. Enla ql se cõtiene de mas de su agradable ꝛ dulce estilo muchas sentẽcias filosofales: ꝛ auisos muy necessarios pa mãcebos: mostrandoles los engaños q estan encerrados en seruientes ꝛ alcahuetas. ꝛ nueuamẽte añadido el tractado de Centurio. *Colophon (on the front of leaf* 64): . . . El carro d febo dspues d auer dado | mill ꝛ quiniẽtas dos bueltas . . . fue en Seuilla impresso acabado.

Small 4to. gothic letter, 22 *woodcuts; fine copy in green morocco extra, gilt edges, by Thompson of Paris* *Sevilla*, 1502 31 10 0

The preliminary matter is the same as in the edition of 1501. The book is in

£ s. d.

signatures of a—ȳ in eights. The last leaf contains nine (not ten) stanzas of verse, of which the first three are by Rojas and begin with the heading "Cōcluye el auctor aplicādo la obra al pposito por que la acabo." The other six (not seven) are by "Alōso de paza [Alonso de Proaza] corrector de la impression al lector." In his fifth stanza he reveals the secret of the acrostics at the beginning, and in his sixth stanza he "descriue el tiempo," etc., that is, he gives the metrical colophon already quoted.

The play is in the regular twenty-one acts, as in the 1501 edition. That is, it has the interpolated five acts between acts 14 and 15 of the original. That addition was probably first made at Salamanca in 1500, and it is to be assumed that Alonso de Proaza was the corrector of the press in that city. He wrote seven stanzas for that edition (not six) as will be remarked in the description of the 1518 edition below; but one of them, "Penados Amantes," was omitted for some unknown reason in the Seville edition of 1502 and all that followed its text.

469 [BERGOMENSIS (Jacobus Philippus Foresti dictus)] *Title:* . . SUMA DE TODAS LAS CRONICAS DEL MUNDO. Llamado (*sic*) en latin **Suplementu' Cronicar'.** *Fol.* 4: . . . Comiença la traducion dl Libro intitulado Suplemento de las Cronicas: sacado de lengua Latina y Toscana en este presente vulgar Castellão: por mossen NARCIS VIÑOLES. *Colophon:* . . . ımprentado . . en la metropolitana cibdad de Valencia: por Gorge Costilla . . . Mill. d. x.

Thick small folio, gothic letter, *with* 51 *woodcuts; fine and large copy in gilt russia, edges gilt, from the Salvá library* *Valencia*, 1510 10 0 0

VERY RARE. Collation: a-z, A-Z and aa-ll in eights (except v which has six leaves) or folios 1-346; table, 10 leaves.

The Spanish form of the passage relating to PRINTING is as follows: "El arte de imprimir las letras y libros empeco en estos tiempos (*the year is* 1458) en Germania, o segun dizen algunos otros que fue hallada por uno que se dezia Conteburgo que era de la cibdad de Argentina, o por otro que se llamava Fusto . . "

470 PETRARCA, TRIUMFOS, **First Edition,** *Title* (*under a large woodcut escutcheon*): FRANCISCO PETRARCA cons los seys triunfos de toscano sacados en castellano con el comento que sobrellos se hizo . Con preuilegio Real. *Colophon:* Fue ympressa la psente obra de los seys triumphos del petrarca en la muy noble y leal cibdad d logroño por Arnao guillen de brocar acabose . . mil ɔ quinientos y doze años.

Small folio, gothic letter, *with six full-page woodcuts; the last fourteen leaves restored; bound by Grimaud in red morocco with a Grolieresque pattern in mosaic on the sides, executed by the inlaying of green, blue, red, citron, and brown leather* *Logroño*, 1512 36 0 0

This is a fine book of the greatest rarity. The translator (a very free translator) was Antonio de Obregon who dedicates his work to Fadrique Enrriquez de Cabrera, Almirante de Castilla.

The restoration that is mentioned above seems to have been a cleansing of the last fourteen leaves from large patches of ink that must have covered their whole extent. The result has been to give those leaves the appearance of facsimile.

471 PEREZ DE GUZMAN (Hernan) CRONICA DE JUAN II. *Title* (*printed in red under a large woodcut*): Comiença la Cronica del serenissimo rey don Juan el segundo deste nōbre impressa en la muy noble ɔ leal ciudad de Logroño . . por Arnao guillen de brocar . . *Colophon:* Acaba la cronica del rey don Juan el segundo . corregida por el doctor Lorenço galindez de caruajal . . Impressa en . . Logroño . . por Arnao guillen de Brocar . . Año de mil . ccccxvij . .

Small folio, gothic letter, *a woodcut of the Crucifixion, signed by ID, preceding the preface, and a portrait of the King on horseback, surrounded by figures of other personages in smaller compartments, on the page facing the beginning of the text; the larger initials throughout the book also containing small woodcuts; Mr. Turner's copy, having the first leaf mounted and made up, and a couple of leaves elsewhere also repaired and restored; in brown morocco extra, gilt edges, by Bedford* *Logroño*, 1517 10 0 0

472 ——— the same, *title and last leaf mended; but perfect, in limp vellum* 1517 10 10 0

£ s. d.

474 CELESTINA. *Title:* Tragicomedia de calisto y Melibea nueuamẽte reuista y emendada . . . Ioannes Ioffredvs. *Folio* 70 *obverse:* Penados amantes . . . El carro phebeo despues de auer dado | mill ꝛ quinientas bueltas en rueda | . . . fue en Salamanca impresso acabado . . . Tragicomedia de calisto ꝛ Melibea. Agora nueuamente reuista ꝛ corrediga (*sic*) con los argumentos . . acabasse con diligencia studio impressa enla insigne ciudad de Valencia por Juan joffre a XXVII. de Março de M.D. y XVIII. años.

Small 4to. gothic letter, 22 *woodcuts; fine copy in the original Valencian calf binding, blind tooled, with an inscription in gold on the lower cover* "Tragicomeia . de . Calisto" *Valencia*, 1518 25 0 0

475 LIVIUS. *Page* 1 (*marked* ✠ ✠ ii, *the leaf of title which preceded it having been torn away*): Epistola al muy alto ꝛ inuictissimo Cesar dou Carlos . . dirigida por fray Pedro dela Vega: sobre la nueua translacion del latin en romance de las Decadas del clarissimo orador Tito liuio delos Romanos. *Colophon* (*on the leaf succeeding folio* ccccxxxiii): Aqui se da fin ꝛ conclusiõ alas decadas . . segun la translacion q dellas hizo . . fray Pedro dela vega . . Imprimidas en . . çaragoça: por . . George Coci Alemã . . Año de mil quinientos ꝛ veynte.

Stout small folio, gothic letter, *with* 369 *fine woodcuts from the same blocks as were used in the German Livy of Metz*, 1505; *in the original stamped binding* *Zaragoza*, 1520 3 3 0

The number of 369 is obtained by repeated use of the blocks. It is an astonishing fact that these blocks were in the possession of Johann Schoeffer at Mainz in 1505, 1514, and 1523; and that they were employed by George Koch in distant Saragossa in 1520. One is tempted to imagine that the early printers had means of reproduction similar to our modern stereo-process.

476 SAN PEDRO (Diego de). *Title* (*under a woodcut*): Carcel de amor Compuesto por Diego de sant Pedro a pedimiẽto del señor dou Diego hernandez alcayde de los donzeles ꝛ de otros caualleros cortesanos: Nueuamente historiados y bien correydo. *Colophon* (*on leaf* 48 *obverse*): Fue empremido el presente tractado: intitulado carcel de amor: con otro tratadillo añadido por Nicolas nuñez: fecho en çaragoça por Jorge coci Y acabo se a seys dias de Agosto año de mill ꝛ quiẽtos ꝛ veynte tres años.

12mo. gothic letter, *with* 25 *pretty little woodcuts* (*including repetitions*); *neatly bound* *Zaragoza*, 1523 15 0 0

477 ——— el mismo, 12mo. *a fine copy in red morocco extra, gilt edges, by Koehler, from the libraries of Charles Nodier, the Marquis de Morante, and R. S. Turner* 1523 20 0 0

The Miro copy fetched 475 francs, plus sale fees.

478 PALMERIN. Libro del famoso ꝛ muy esforçado cauallero Palmerin de Oliua ꝛ de sus grades fechos . Nueuamente corregido ꝛ historiado. *Colophon:* Fue ympressa la psente obra enla . . ciudad de Seuilla por Juan varela de Salamanca a treynta dias del mes de Mayo año . . de Mill ꝛ quinientos ꝛ veynte y cinco . Años

Small folio, gothic letter, *large woodcut on title, representing the hero slaying his enemies, and* 89 *smaller woodcuts in the text* (*including numerous repetitions*); *large and fine copy in hf. green morocco, from the Miro and Crawford libraries* *Sevilla*, 1525 40 0 0

479 ——— another copy, *having the large woodcut coloured; crimson morocco extra, with the arms of Baron Seillière on the sides;* doublé *with blue morocco, richly tooled and gilt in the Grolier style, gilt edges, by Marius Michel* 1525 63 0 0

One hundred and sixty leaves printed in double columns, all, except the title, numbered.

The Miro copy fetched 1800 francs (£72) plus the auctioneer's fee. I sold a copy in 1884 for £95. The earliest edition in the Salvá library was that of 1534.

£ s. d.

480 TORRE. Visiõ delectable dela philosophia ꝛ artes liberales: metaphisica: y philosophia moral. *Fol. ii:* Prologo . Comiẽça el libro llamado Vision delectable . . compuesto por Alfonso dela torre bachiller . . *Colophon:* Fenesce el libro . . Es impsso enla insigne y muy leal ciudad de Seuilla por Jacobo crõberger alemã ꝛ Juan Cromberger . . M . d . xxvj . .

Small folio, gothic letter, *with* 38 *rude woodcuts; the first four leaves slightly wormholed; smooth green morocco extra, gilt edges, with the book-plate of the Marquis de Fortia* *Sevilla*, 1526 12 0 0

Collation: a-k in eights=80 leaves. The last leaf, "Fol. lxxx," which follows the Tabla, contains a curious account *Where and by whom the art of printing books was discovered, and in what year.* The passage in which the details appear may be rendered thus: It was invented in Germany in a city which is named Mentz, which is situated on a great river called the Rhine . . The inventor was a noble and very rich citizen of that city, named Peter Fuest. The said art was made known in the year . . 1425. And afterwards in the year 1431 there was strife between two archbishops, and he who was not the possessor of the said city, had an agreement with certain citizens that they should open the gate to him on the night of SS. Simon and Jude. And he entered with his men, and slew almost all the men of the said city. So great was the slaughter that the streets ran with blood as they do with water when it rains. Then did they kill this memorable man Peter Fuest.

It would be singular if Cromberger had carried this story with him to Spain, considering that when he left Germany about 1499-1500, Peter Schöffer, one of the three prototypographers, was still labouring at the first of all printing-presses.

481 HIERONYMUS (S.) *Title:* Epistolas de sant Hieronemo. *On the reverse a fine woodcut. Leaf* 2: Epistola phemial del Bachiller Juã de Molina sobre la presente obra . . *within a woodcut border. Leaf* 10, which is Folio I: Comiençan les epistolas del glorioso santo . . el bienauẽturado señor Sa. Hieronymo: nueuamete traduzidas . . por el Bachiller Juã de Molina . . *with a woodcut border. Colophon on Fo. CCCII*: Fue imprimida . . ẽla ĩsigne . . ciudad de Valẽcia por Jorge costilla . . Mil . D. xxvj

Small folio, gothic letter, *with* 28 *woodcuts and several woodcut borders; a fine typographical example in black and red; in the original boards* *Valencia*, 1526 7 0 0

482 HISTORIA DE SANT JUAN BAPTISTA: ′alegado de latere de jesuxpo . . Copilada por vn su deuoto sieruo. *Colophon:* . . . fue acabado este presente tratado en la Metropolitana ciudad de Valencia por Juan joffre . . M. D. xxvij. Small 4to. gothic letter, 3 *woodcuts; hf. bd. from the Salvá library* *Valencia*, 1527 8 8 0

An excessively rare tract of sixteen leaves. The woodcut on the title is within an ornamental border.

483 [GLANVILLE (Bartholomew)] *Title:* Libro de proprietatibus rerum en romance. (*A large woodcut here in nine compartments.*) Hystoria natural: do se tratã las ppiedades d todas las cosas. Es obra catholica ꝛ muy puechosa . . . Va acopañada de grãdes secretos de astrologia: medicina: cirugia: geometria: musica ꝛ cosmografia . . *Colophon:* Aqui se acaba el . . libro de las propiedades de todas las cosas trasladado de latin en romance. Por el reuerendo padre fray Vincente de burgos . . ynpreso en la imperial ciudad de Toledo, en casa de Gaspar de auila ynpresor de libros, a costa y espensas del noble varon Joan thomas fabio milanes vezino de Segouia . . mil ꝛ quiniẽtos veynte y nueue años.

Small folio, gothic letter, *the title with its* 9 *compartments of woodcuts printed in red and black;* 24 *other woodcuts* (*includings repetitions*) *in the text; fine copy in purple morocco extra, gilt edges, by Belz-Niedrée, from the Seillière library* *Toledo*, 1529 20 0 0

Very rare. There was no copy in the Salvá library, but the volume is described in a note in Salvá's catalogue as a rare book which he had seen but never possessed.

£ s. d.

484 PETRARCA. *Title*: TRIUMPHOS DE PETRARCA . Translacion d los seys triumfos de Frācisco petrarca de toscano en castellāo : fecha por antonio de obregō capellā del rey Dirigido al Illustrissimo señor Almirante de Castilla ꝛc . Agora de Nueuo emēdada. *Colophon:* Fue impressa esta excellente y artificiosa obra . . en la muy noble ꝛ muy leal cibdad de Seuilla en casa del jurado Juā varela . . mill ꝛ quinientos ꝛ treynta ꝛ dos años.

Small folio, gothic letter, *the title printed in red with a repetition of one of the woodcuts; with six large woodcuts (one at the beginning of each Triumpho); a large and beautiful copy in a magnificent binding, the outside gilt olive morocco with the Seillière arms, the inside crimson morocco richly gilt with a charming Eve pattern, by Marius-Michel for Chambolle-Duru* *Sevilla*, 1532 24 0 0

The three editions of 1512, 1526, and 1532, are described by Salvá as all equally rare and equally handsome books. There was no copy of this one in the Miro collection.

485 CARLOMAGNO. *Title*: HYSTORIA DEL EMPADOR CARLOMAGNO Y DE LOS DOZE PARES DE FRANCIA : ꝛ DELA CRUDA BATALLA QUE VUO OLIUEROS CON FIERABRAS REY DE ALEXĀDRIA HIJO DEL GRĀDE ALMIRĀTE BALAN . . 1534. *Colophon on folio* 45 : . . Fue impressa la presente hystoria . . en . . Seuilla por Juan Crōberger . . Mil ꝛ quinientos ꝛ treynta y quatro.

Small folio, gothic letter, *large and beautiful woodcut on the title and* 15 *rude woodcuts of smaller size throughout the text; superbly bound in crimson morocco (having a rich dentelle pattern in gold), lined with blue morocco (tooled after an exquisite Eve pattern), by Hardy-Mennil, the Seillière arms on the sides* *Sevilla*, 1534 60 0 0

THE ONLY COPY KNOWN. It was formerly in the Sapienza library at Rome, and has been since then in the ownership successively of Salamanca the banker and of Baron Seillière.

This was, according to Ticknor, the most popular of all the Romances of Chivalry in Spain, notwithstanding its foreign origin. The translator, Nicholas de Piemonte, names himself in the Prologo, which is printed on the reverse of the title. The original romance from which he derived his Hystoria is the one which usually passes in French under the name of Fierabras.

COLLATION : 46 numbered leaves (the last marked lxvi by a typographical error) ; with signatures a—e in eights, and f in six leaves.

486 SUBIDA DEL MŌTE SION : por la via contemplatiua. Cōtiene el conocimiēto nro : y el seguimiēto de xpo . . Copilado en vn conuento de frayles menores. *Colophon on fol. cclxii:* Emprimiose . . En la muy noble ꝛ muy leal cibdad d Seuilla : on la officina de Juā Crōberger . Acabose año de mil y quinientos . y . xxxv . .

Small 4to. gothic letter, *title in red and black within woodcut border,* 30 *woodcuts of various sizes scattered through the text; calf* *Sevilla*, 1535 4 0 0

487 ——— another copy, *much larger, but having the lower margin of the title cut off; vellum* 1535 5 0 0

In the Jornada III there are 62 Aphorismos Espirituales in rhymed couplets of remarkable merit. The second copy belonged about 1580 to the monastery at Xochimilco in Mexico.

488 XIMENEZ DE PREXANO (Pedro). *Title (beneath a large woodcut)* : LUZERO DE LA VIDA XPIANA. *On the back of the title : . .* Comiença el libro llamado . Luzero dla vida christiana, compuesto por Pedro ximenez de prexano . . obispo de Coria. . . *Colophon on folio cxv : . .* Fue impssa ēla muy noble ciudad de Seuilla por Juan cromberger . Año de mill ꝛ quinientos ꝛ treynta ꝛ ocho años.

Small folio, gothic letter, *large woodcut on the title, and* 26 *smaller woodcuts in the text; fine large copy in olive brown morocco extra, gilt edges, by Belz-Niedrée, the Seillière arms on the sides* *Sevilla*, 1538 14 0 0

489 EPISTOLAS Y EUANGELIOS por todo el año con sus doctrinas y sermones dla correcion de fray Ambrosio mōtesino . . Año . M d. xl.

£ s. d.

Colophon: . . Impressa en Seuilla por Juã crõberger . . Año de . M. d. xl.

Small folio, gothic letter, *the title printed in red within a woodcut border; with a large Crucifixion, and* 219 *smaller woodcuts throughout the text; two leaves torn and defective; old calf* *Sevilla*, 1540 3 10 0

490 FLORANDO DE YNGLATERRA. *Title* (*under a woodcut of the knight which bears the name "Don Florando"*): COMIENCA LA CORONICA DEL VALIENTE Y ESFORÇADO PRĪCIPE DŌ FLORADO D'INGLATIERRA hijo dl noble y esforçado prīcipe Paladiano en q se cuentã las grãdes y marauillosas aucturas q dio fin por amores dla hermosa prīcesa Roselinda hija del empador de Roma. *Colophon:* Aqui se acaba . . . Fue impressa en la muy noble y leal ciudad d Lisbona por Germã Gallarde . . mil ℣ quinientos y quarenta ℣ cinco anos, 3 parts in 1 vol. sm. folio, gothic letter, 110 *woodcuts* (*including repetitions*); *a large and fine copy in red morocco extra, gilt edges, with a lining* (DOUBLURE) *of blue morocco, which is gilt with a superb Grolieresque pattern; enclosed in a cloth case* *Lisbona*, 1545 100 0 0

This is one of the rarest of all the romances of chivalry. Besides this perfect copy, only one other (and that imperfect) has been recorded. The whereabouts of the imperfect copy is now unknown.

491 BIDPAI. EXEMPLARIO CONTRA LOS ENGAÑOS Y PELIGROS DEL MŪDO . . 1547. *Colophon:* Acabase . . Fue impresso en la insigne ℣ muy noble ciudad de Çaragoça de Aragon: en casa de Bartholome de Nagera. Acabose . . Mil quinientos y quarenta y siete Años.

Sm. 4to. gothic letter, 120 *woodcuts; the paper discoloured and having a few wormholes in the margins; hf. bd.* *Zaragoza*, 1547 5 10 0

There is a slight variation in the first prologue by which we get the words Yo Juan de Capua, which were not in the edition of 1534. The woodcuts here are impressions from the blocks which had already been used in Germany (Strassburg ? about 1485) in the Latin edition of 82 leaves, with 51 lines to the full page. The first woodcut in that edition (of the King and the Philosopher) must have been lost, as it was not reproduced in the Spanish issue. As for the number of the woodcuts, they are 119 in the Latin and 120 in the Spanish, but these numbers were only attained by arbitrary repetitions.

There are several fine woodcut initials of purely Spanish origin.

The name of the Spanish translator is not known; his work is rendered from the Latin Directorium Humanæ Vitæ, which was the mediæval version by Joannes de Capua, that first made Europe acquainted with the book now known under so many names (Panchatantra, Hitopadesa, Kalila Dimna, Anwar Suhaili, Iyar Danish, Fables of Pilpay, Fables of Bidpai, Destructorium Vitiorum, and Buch der Weisheit).

492 VEGA (Pedro de la) Flos Sanctorum, **First Edition.** *Colophon:* . . . aqui se acaba la segunda parte del libro que es llamado vida de Jesu christo y de sus sanctos, segun la vltima ℣ postrimera copilacion hecha por fray Pedro de la vega . . Hase imprimido en casa del muy virtuoso varon Bartholome de Nagera . . en Caragoça . . en el año del señor de mil y quinientos y quarenta y ocho.

Folio, gothic letter, *with* 116 *fine large woodcuts, wanting leaves* 1-226 *and consisting of* 232 *leaves numbered CCXXVII-CCCCLVIII; limp vellum* *Zaragoza*, 1548 5 0 0

This original edition is so rare as to be unknown to Gallardo and Salvá.

493 PULGAR (Hernan del) CHRONICA DE LOS MVY ALTOS, Y ESCLARECIDOS REYES CATHOLICOS Don Hernando y Doña Ysabel de gloriosa memoria . . compuesta que fue en romance por Hernando del Pulgar . . Con vna sumaria adicion de las otras conquistas . . . En çaragoça en casa de Juan Millan . Año . M.D.LXVII . .

Small folio, gothic letter, *the title-page and three other leaves slightly*

		£	s.	d.
	repaired; with 38 large woodcuts; green morocco extra, gilt edges, with the mark of the Salvá library on the sides (*Zaragoça*, 1567)	6	6	0
494	——— another copy, *in old calf gilt, gilt edges, from Heber's collection* 1567 RARE. This is the second issne of the work, but the first which bore the name of the real anthor. It is also the best and most complete edition of Pulgar's Chronicle, and is adorned with numerous wood-engravings designed and cnt by German hands.	8	8	0
495	ARGOTE. LIBRO, DE LA MONTERIA QVE MANDO ESCREVIR el mvy alto y mvy poderoso Rey Don Alonso de Castilla, y de Leon, Vltimo deste nombre. Acrecentado por Gonçalo Argote de Molina . . Impresso en Sevilla, por Andrea Pescioni . Año 1582 . . Small folio, 34 *woodcuts of hunting and sporting scenes (including repetitions); fine copy in purple morocco extra, gilt edges* 1582 Amongst the additions made by Argote, there are accounts of sport in Mexico and South Amereia, and of Bull-fighting in Spain, with illustrations. Fine copies of this book are exceedingly rare.	21	0	0
496	EPISTOLAS Y EVANGELIOS, para todo el año, segun lo tiene y canta la sancta madreIglesia Romana . . Compuesto por . . Ambrosio Montesino Small folio, *Roman letter, with woodcuts, including a full-page Crucifixion; limp vellum binding* *Medina del Campo*, 1586 The editor, Roman de Vallezillo, belonged to the Holy Offiee, bnt his work was confined to mere occasional modernisations in form.—With the bookplate of Nicolaus Oliva Senensis, "Generalis Ord. Er. St. Aug. 1673."	2	2	0

III. BOOKS RELATING TO WOOD-ENGRAVING.

497	FAGAN (Louis) Handbook to the Department of Prints and Drawings in the British Museum, 8vo. *cloth* 1876	0	5	0
498	[FISHER (Richard)] Catalogue of a Collection of Engravings, Etchings, and Woodcuts, imp. 8vo. *with 65 illustrations from rare prints and woodcuts; hf. morocco, gilt top, uncut* 1879 With rare modesty, the preface declares that the collection was scarcely of sufficient importance to jnstify the publication of the catalogue. The book is really an indispensable contribntion to the history of early engraving.	3	10	0
499	——— Introduction to a Catalogue of the Early Italian Prints in the British Museum, 8vo. *bds.* *British Museum*, 1886	1	1	0
500	HOLBEIN SOCIETY, Publications of the: A COMPLETE SET, in 17 volumes, 8vo. 4to. and folio, *all illustrated with woodcuts, cloth* 1869-88 The following works have been reproduced in facsimile, of which only a few copies remain:—	12	12	0
501	THE TRIUMPHS OF THE EMPEROR MAXIMILIAN I, edited by ALFRED ASPLAND, 2 parts, folio and 4to. text, *cloth* 1873-75	1	4	0
502	THE ARS MORIENDI (editio princeps, circa 1450), a reprodnction of the copy in the British Museum, edited by W. R. RYLANDS; with an introdnction by G. BULLEN, *Keeper of the Printed Books in the British Museum*, 4to. 24 *artistically reproduced facsimiles, eleven of them exquisite full-page designs, of the original Block Book*, by F. C. PRICE, *cloth*, £1. 11*s* 6*d* 1881	0	12	0
503	TEWRDANNKH. Die Geuerlicheiten und eins teils der geschichten des löblichen streitbaren und hochberümten helds und Ritters TEWRDANNKHS: (An Allegorical Poem of Knight-Errantry, executed by Melchior Pfintzing, bnt projected by the Hero of the work himself, the snbject matter being the Adventures of the Emperor Maximilian in his wooing and winning of the beautiful Mary of Burgnndy), folio, *with 118 very large and spirited woodcuts by Hans Schaeufelin and Hans Burgmair*, complete, three parts, in one vol. *cloth*, £3. 3*s* [*Augspurg, Schönsperger*, 1519] 1882-84	2	2	0
504	AMERICA: DE BRY: THOMAS HARIOT, A briefe and trne report of the New Found Land of VIRGINIA, of the commodities and of the nature and manners of the naturall Inhabitants, folio, *with 23 plates of the Indians of Virginia, and 5 plates of the Ancient Picts of Britain, bds.* 1888 A reproduction of the edition printed at Frankfort, in 1590, at the expense of Theodore De Bry.	1	10	0

£ s. d.

504 JACKSON (J.) and W. A. Chatto. Treatise on Wood Engraving, Historical and Practical, impl. 8vo., *with more than* 300 *illustrations, half morocco, gilt top* 1839 1 16 0

505 ——— the same, impl. 8vo., *MS. notes by W. Yarrell, in pencil, half morocco, gilt top* 1839 2 10 0

Both copies have the extra-slip.

LIPPMANN—*See ante No.* 347.

506 LINTON (W. J.) The Masters of Wood Engraving, royal folio, LARGE PAPER, 48 *full-page separate woodcuts, and* 200 *in the text, on* INDIA PAPER, *cloth* (subscription price £21.) (*Issued to Subscribers only*) 1889 8 8 0

This edition was limited to 100 copies, and contains, in addition to all the illustrations in the small paper, a full size reproduction of DÜRER'S TRIUMPHAL CAR OF MAXIMILIAN, 7½ feet long, while all of the larger woodcuts are full size.

Although this fine work is still advertised weekly by the publisher at £21, I am in a position to offer this copy at considerably less than half-price.

507 MUTHER (Richard) die Deutsche Bücher-Illustration der Gothik und der Früh Renaissance (1460-1530), 2 vols. in 1, folio, 313 *pp. of text and over* 400 *facsimiles of woodcuts, beautifully printed on fine antique paper* (pub. at £6.), *sewed* *München*, 1884 4 15 0

An important work for the History of Printing, as it comprises facsimiles of all the illustrations of books printed in Germany from 1460 to 1530, an introductory chapter on the invention of the art, and book-illustration in its earliest period, the Maximilian Series, the work of Holbein, Lucas Cranach, Sebald Beham, and a host of early German engravers. There are copious Indexes of Artists, Printers, and Books.

508 OTTLEY (W. Y.) Inquiry into the Origin and Early HISTORY OF ENGRAVING upon Copper and on Wood, with an Account of Engravers and their works, 2 vols. 4to., *numerous plates and woodcuts exhibiting facsimiles of early specimens of the art, and including actual impressions from original wood blocks engraved by Albert Dürer, half morocco* 1816 3 10 0

509 ——— the same, 2 vols. 4to., *brown morocco extra, gilt edges, with arms on sides* 1816 5 0 0

510 WILLSHIRE (W. H.) Introduction to the study & collection of Ancient Prints . . second edition revised and enlarged . . 2 vols. 4to., LARGE PAPER, *with 3 facsimiles; hf. red mor. extra, gilt tops, uncut* 1877 2 10 0

One of the most interesting and excellent books of its kind.

511 ——— Catalogue of Early Prints. German and Flemish Schools, 2 vols. roy. 8vo. *bds.* *British Museum*, 1879-87 1 5 0

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512 ENGRAVINGS AND WOODCUTS BY OLD MASTERS, Sec. XV-XIX, reproduced in facsimile by the Imperial Press at Berlin, and published under the direction of Dr. Fr. LIPPMANN, 6 vols. or series, impl. folio, 250 *splendid engravings, absolutely similar in all respects to the best impressions of the Original Engravings, Copper-plates, and Woodcuts, cloth* (pub. £31. 10*s*) *Price to subscribers*, 1893-96 25 4 0

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